MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW

An Independent American Magazine for Amateurs Interested In Recorded Music and Its Development

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Edited by

AXEL B. JOHNSON

ODEON

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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In Memoriam

James Edward Richardson

WE record with deep regret the passing of James E. Richardson, who died at Camden, New Jersey, on May 12th. Mr. Richardson's death ended a period of ten years of extraordinary service to the Victor Talking Machine Company, and removed from the world of reproduced music a keen and constructive intellect, a never-failing source of priceless information and knowledge, and a man whom the millions who enjoy the talking machine owe much.

Though his name was known to comparatively few, Mr. Richardson's influence, exerted through the Victor monthly supplement catalog, was extraordinary wide. His comments upon music through this periodical, which reached millions of readers every year, became to many a guide to musical appreciation and a powerful force in forming musical taste. The present-day "phonograph movement" found in him a ready and willing supporter, and a contributor of thoughtful and helpful ideas. Music was his great interest in life, and nothing that lay within his powers to further its cause wasever left undone.

It was characteristic of Mr. Richardson, and evidence of the amazingly versatile mind that was his, to distinguish himself not only in the musical but in a literary field as well. For years he has contributed verse to several of the foremost literary magazines, and published a charming volume of poetry some years ago under the title "The Summer Garden." This book was probably the only one ever published in which the author actually composed his writings on the printer's stone, setting his verse in type, by hand, without previously having written one word on paper. Moreover, Mr. Richardson then printed approximately one hundred copies of the book with his own hands. His knowledge of typography and his skill as a letterer were amazing. Yet, his characteristic modesty revealed itself in his use of a *nom de plume,* which he never abandoned.

The revision and preparation of the more recent editions of "The Victrola Book of the Opera" were the work of his hand. But recently, in collaboration with a world-famous instructor, he prepared a text-book for teachers and students of the ballet, to be used in connection with a series of exercises recorded with music and instruction for the dance. Even more remarkable was the fact that until a few years ago Mr. Richardson had never made a study of the ballet, yet before his death more than one master was glad to have the benefit of his counsel.

The removal of so gifted and valued an employee cannot but be a loss to the Victor Talking Machine Company, and the circle of friends whom Mr. Richardson drew about him shall feel his absence very deeply indeed. He was regarded with respect by all with whom he came in contact, and with affection and admiration by more friends than he ever knew were his. The warmth and spontaneity of his own feelings usually, and quite without his knowledge, engendered similar feelings in those upon whom he brought his extraordinary personality to bear. The news of his sudden death consequently brought to his bier a gathering of friends from all walks of life, united in a common grief at the passing of one who bore the unmistakable marks of true genius, of true nobility and worth.

—CHARLES O'CONNELL.

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General Review

THE long and varied lists from H.M.V. and Columbia make the British releases for June a veritable feast of good things for the gramophile. The International String Quartet, pleasantly remembered by its N. G. S. records, joins forces with Cortot to play the long-awaited Franck piano quintet for H.M.V. Dr. Karl Muck and the Berlin State Opera House Orchestra make their H. M. V. debut with the Prelude to Parsival and another new conductor makes his bow with Delius' On Hearing the First Cuckoo in Spring. Isolde Menges and de Greef are heard in a four-part G minor sonatina of Schubert; the Budapest String Quartet plays Schubert's Satz Quartet; and the Folk Dance Band issues a series of five ten-inch records of Scandinavian Dances. Among the vocal records are Schubert songs by Master E. Lough (Hark! Hark! the Lark and Who is Sylvia?), Marschallin's Monologue from Der Rosenkavalier sung by Barbara Kemp, and the Westminster Cathedral Choir in the Kyrie, Sanctus, Gloria, Credo, Benedictus, and Agnus Dei II from Palestrina's Missa Pape Marcelli. In addition, there are the usual numbers of re-pressings of American works, among them Stokowski's Bach Toccata and Fugue, a part of the Fire Bird, the new Lucia Sextette, and miscellaneous vocal and instrumental disks.

From the Columbia Company come first three great Schubert works, the Forellen Quintet already released here; the Octet in F, played by the Lener Quartet with Hobday, Draper, Hinchcliff, and Brain assisting; and the famous Trio in B flat, played by Myra Hess, Yelli D'Aranyi, and Felix Salmond. Sir George Henschel, still the possessor of all his vocal powers sings Schubert's DasWandern and Der Leiermann. For orchestrals there is a six-part recording of De Falla's Love the Sorcerer played by Pedro Morales and his Symphony Orchestra, the Rakoczy March and Dance of the Sylphs from Berlioz' Damnation of Faust played by Harty and the Halle Orchestra, and the Bruno Walter Don Juan released earlier in this country. Lionel Tertis plays a viola arrangement of Mozart's violin sonata in A major; Clara Butt sings Home Sweet Home and O That We two Were Maying; Arangi-Lombardi, Merli, Pasero, and La Scala Chorus sing the Miserere from Il Trovatore and Nume Custode e Vincice from Aida; Cassado is heard in 'cello solos, Johann Strauss and his orchestra in a Gypsy Baron Selection, and there are the customary extensive lists of popular releases.

The English Brunswick Company brings out a new Oscar Fried record, but only of the Poet and Peasant Overture. Lucie Caffaret plays the Bach-Liszt A minor Fugue; Alfred Piccaver sings the Flower Song from Carmen and Salut demeure from Faust; and the Bruno Kittel Choir sings a three-part version of the Kyrie from Beethoven's Missa Solemnis.

From the Parlophone Company come some interesting works, notably the excerpts from Jonny Spielt Auf sung by Ludwig Hofmann and now released in England. Klaus Nettstraeter conducts the Berlin State Opera House in the Tannhäuser Overture; Dr. Weissmann conducts the Cavalleria Rusticana Intermezzo and Handel's Largo; and Cloez directs the Opera Comique Orchestra in the Manon Overture. Emmy Bettendorf re-records her celebrated version of Senta's Ballad from the Flying Dutchman; Seinemeyer and Andresen with the Berlin State Opera House Chorus and Orchestra sing the Finale of Act II of La Forza del Destino; the Bruckner Choir is heard in the Te Deum Laudamus and Tu Rex Gloriae from Bruckner's Te Deum; and Gotthelf Pistor sings the Forging Song from Siegfried.

Among the miscellaneous announcements are those of the release on July 1 of two more N. G. S. works, Brahms' String Sextet in G major, and Malipiero's Stornelli e Ballate for string quartet. There is good news for Delius admirers in one of the notes in "The Gramophone's" Trade Winds, to the effect that that composer has officially approved versions of On Hearing the First Cuckoo in Spring (already released by H. M. V. and Columbia) and also Brigg Fair and In a Summer Garden for H. M. V., and The Walk to the Paradise Garden for Columbia. Presumably these works are all ready for early issue.

Turning to the domestic release lists we find that from the Victor Company topped by two notable works, the first record of Master Yehudi Menuhin, the eleven-year-old boy violinist who recently achieved a tremendous success as soloist with the New York and San Francisco Symphony Orchestras, and the first American release from the famous H. M. V. series of organ recordings, this the celebrated Franck Pièce Héroïque played by Marcel Dupré. Both of these disks can be given an unreserved recommendation. Also of special interest are two records by noted film stars: John Barrymore in two Shakespearean soliloquies and Dolores Del Rio singing Ramona. The only orchestral works on the list, which contains no album set for the first time in many months, are a Glazounow Valse de Concert by the San Francisco Symphony and a coupling of Hearts and Flowers and The Glow-Worm by the Victor Concert Orchestra. The leading vocals are a disk of Maori songs by Frances Alda, one of Spanish duets sung by Schipa and de Gogorza, and some Negro spirituals by the Utica Institute Jubilee Singers. I should not forget to mention also that the Victor dance releases are of unusual excellence this month.

The Brunswick list brings the long awaited first electrical recording by Walter Gieseking, the pianist who has scored so sensational a success in this country during the last concert seasons. On this first release he plays Debussy's La Plus Que Lente Valse and Niemann's Silver Cascade with all his celebrated stylistic perfection; the recording is unusually fine. It indeed would be of great interest for Brunswick to re-

cord Gieseking in the Mozart Piano Concerto which he has played with several American symphony orchestras, perhaps under the direction of Mr. Louis Katzmann who has done so well as director of the Brunswick Concert Orchestra that he has surely earned the opportunity to show what he could do with larger works. Also from Brunswick comes a splendid vocal duet by Rosa Raisa and Rimini singing La Dove Prende from The Magic Flute and La Ci Darem La Mano from Don Giovanni, and various songs by Marie Morrisey and John Charles Thomas.

The Columbia Company's list seems to grow in both length and merit with every month; a host of meritous works deserve mention here, beginning of course with the Schubert C major Symphony (Masterworks Set 88) played by Sir Hamilton Harty and the Hallé Orchestra. For the present I shall defer comment on this work, referring only to R. D. D.'s review in this issue. The other recording of this work, by Dr. Leo Blech for H. M. V. reached us too late for any extensive comparison for this issue, but next month I shall have something to say on both sets. By this time most of our readers are undoubtedly aware that the Columbia Company has signed Paul Whiteman to record for them. His Columbia debut is made with a special issue of six records, issued with special labels and record envelopes and given tremendous exploitation by means of display advertising and radio broadcasts. I can give special recommendation to the disk coupling the My Hero and Merry Widow waltzes. The other orchestral releases are a four part Carmen suite by Sir Henry Wood and the New Queen's Hall Orchestra, and Grainger's Colonial Song for voices, and orchestra, conducted by the composer, both works which are sure to find favor with record collectors.

Columbia provides the best vocal record of the month in Cesare Formichi's Tosca and Rigoletto arias (7156-M) sung and recorded in most impressive fashion. Two other fine song disks are those of the Gounod Berceuse and Dell' Acqua's Villanelle sung by Maria Kurenko, and Brahms' Liebestreu and Sappische Ode by Elsa Alsen. To these should also be added Edna Thomas' Negro Spirituals (1360-D and 1404-D). In the instrumental division there are Leff Pouisnoff's first American release (Rachmaninoff's Pollichinelle and Prelude in B flat), and Murdoch's Mendelssohn Spring Song, Paderewski Minuet, and Brahms A flat Waltz for piano records; Yelly D'Aranyi's coupling of the Gluck-Kreisler Melodie and Beethoven-Kreisler Rondino, and Naoum Blinder's two-part recording of the Tchaikowsky Serenade Melancholique for violin records; and finally there is the first release by a new 'cellist, A. Philip Nifosi, heard in Tchaikowsky's Chanson Triste and Handel's Largo. All of these are of real merit.

Two celebrity works only come from the Okeh Corporation this month, a splendid song disk by Karin Branzell singing Schubert's Death and the Maiden and Brahms' Ein Wanderer, and a two-part recording of the Zampa Overture by the Grand Symphony Orchestra. The latter unfortunately is rather disappointing. When will we have a Zampa recording that will be really worthy of the composition? Mr. Rosario Bourdon, please take notice!

As mentioned last month, the Roycrofters' records of the English Singers were received at the Studio for review and have been given detailed comment in this issue. The Wm. H. Wise Co. is to be congratulated on making this remarkable set of records available. They are obtainable, by the way, from The Gramophone Shop, according to information I have just received from Messrs. Tyler and Brogan.

Through these dealers we have just imported three important works, Dr. Leo Blech's H. M. V. Oberon Overture, a Bach Three-Piano Concerto from the French H. M. V. Company (both of which are reviewed in this issue), and also the Blech Schubert C major Symphony which the Gramophone Shop rushed to us with their usual efficiency and promptness. Four more interesting imported works were obtained through the equally efficient and progressive dealer, Mr. H. Royer Smith of Philadelphia, who sent us a set of the Brahms Waltzes for piano duet from English Columbia, Borodin's In the Steppes of Central Asia from the French H. M. V., Ravel's Alborado del Gracioso and Schreker's Birthday of the Infanta from the Polydor Company. All of these will be welcome additions to every enthusiast's library, but the Schreker Suite is of particular interest, especially when one compares it with the old acoustical version of the same work; another striking proof of the way in which the electrical process has improved the recording of modern orchestral music.

In the foreign lists of the domestic companies are a number of "finds" this month, beginning with two Spanish songs by Nina Koshetz in the Victor Mexican supplement. Brunswick provides an outstanding balalaika record by Biljo's Balalaika Orchestra and another fine vocal disk of Polish songs by Adam Didur; and under the Odeon label there is a sensational zither release, a most remarkable feat of recording and further testimony to the genius of Mr. Charles L. Hibbard. Special mention goes to Victor 68995, in the German list, a true feature special of the Bremen fliers' reception in Mitchell Field, a disk which is creating a tremendous sensation among the German-Americans; Brunswick 73018, Gesellschafts Lieder by the Kapalka Schwaben Kapelle; and to Columbia 12080-F, the Dolores Waltz played by D. Grupp's Orchestra. I was familiar with this last composition from the old country and, anxious to hear what Grupp's Orchestra would do with it, I put it on our excellent Viva-Tonal Columbia Kolster. It was a hot day, the windows were open, and across the street a gang of Italian and Negro workman were repairing a sidewalk. But all work was abandoned when the strains of the Dolores Waltz greeted their ears, the workmen threw down their picks and shovels and started merrily dancing in the street! Several ventured up on to the piazza to see the

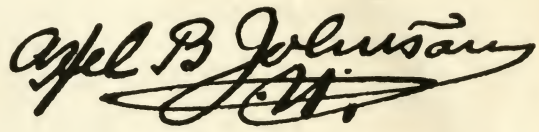
band which they firmly believed was inside, and it was almost impossible to convince them that it was a phonograph, so realistic was the record as reproduced on the electric instrument.

We have had several enquiries regarding the activities of the new Sonora Company and we are glad to pass on the information that they are to begin to put their records on the market by the early fall. Detailed announcements of their plans will of course be made later.

News of unusual interest comes from the Brunswick Company announcing two major releases from the Cleveland Symphony Orchestra under Nicholai Sokoloff. The first, in September, is to be a hitherto unrecorded work, Rachmaninoff's Second Symphony; and the second will be Schubert's Unfinished Symphony, to be followed later by several other recordings. In our September issue, when the Rachmaninoff Symphony will be reviewed, we shall publish also some very interesting material regarding this composition which has been recorded in a new version revised by the composer, partly in accordance with the suggestions of Mr. Sokoloff who has played the work with great success in Cleveland and on tour.

* * *

It is with the deepest of regret that we announce the passing away of Mr. James E. Richardson of the Victor Company. The phonograph movement has lost one of its staunchest supporters and many musicians, officials, and amateurs have lost a true friend. Mr. Richardson was very much interested in the Philadelphia Phonograph Society and spent many efforts on its behalf. Through the kindness of one of his closest associates, Mr. Charles O'Connell, we have the privilege of publishing the beautiful memorial article elsewhere in this issue. We made every possible effort to secure a photograph of Mr. Richardson for publication, but unfortunately we were unsuccessful as his family has temporarily left Philadelphia and none of his friends possessed a picture of him from which we might have a cut made. To his family and former associates we extend our deepest sympathy and an expression of the regret which we feel over the loss to the phonograph world and to those of us who were privileged to enjoy his personal friendship.



Recorded Church Music

By HERBERT BOYCE SATCHER

Concluded from last issue

Of the German classical and romantic composers, Mozart, Beethoven, Schubert, and Mendelssohn are represented by anthems on records. Mozart with "Glorious Is Thy Name", an arrangement of the well-worn Gloria in Excelsis from the 12th Mass, sung by Trinity Choir (Victor 35768); Beethoven with "Die Ehre Gottes Aus Der Natur" sung by the Northeastern Sangerbund (Victor 78809); Schubert with "Great Is Jehovah", an arrangement of "Die Allmacht", sung by the Mormon Tabernacle Choir (Victor 35760); and Mendelssohn with "Hear My Prayer" sung by the Choir of the Temple Church, London (Victor 35856), and by the Choir of St. George's Chapel, Windsor (English Columbia 9233).

Perhaps Mendelssohn exerted as great an influence on the English Victorian Church composers as did Handel on those of the Hanoverian period. Sir John Goss is remembered for his two beautiful anthems—"O Saviour of the World" and "O Taste and See". There are records of the former by the Choir of Canterbury Cathedral (H.M.V.—B2543) and by the Choir of St. George's Chapel, Windsor (English Columbia 4212), and of the latter by the Sheffield Choir, conducted by Sir Henry Coward (English Columbia 9227). Sir W. Sterndale Bennett is known today chiefly for his Whitsunday anthem—"God Is a Spirit." It is sung by a Choir from the Chorus of the British National Opera Co. (H.M.V.—E397), and by the Choir of St. George's Chapel, Windsor (Released in this country as Columbia 899D). Samuel Sebestian Wesley is today coming more and more into his own as a Church musician of the first water. His "O Lord My God' has been sung by the Choir of New College Chapel, Oxford (H.M.V.—B2446), and "Ascribe Unto the Lord' by the Choir of St. George's Chapel, Windsor (English Columbia 9175). The middle and late Victorian school flourished amazingly and produced some great names, but it was so long held up as the acme of perfection that the feeling now is craving for more solid musical food. Of the Rev. H. H. Woodward's work, "The Radiant Morn" and "The Sun Shall Be No More Thy Light" have been recorded by the Sheffield Choir (English Columbia 9227 and 9291); by Sir John Stainer it is surprising to discover that we have only "I Am Alpha and Omega", coupled on No. 9291 above; and by Sir Arthur Sullivan only "O Gladsome Light' by a Choir from the Chorus of the British

National Opera Co. (H.M.V.—E397). Sir Hubert Parry has made a stirring setting of Blake's "Jerusalem" recorded by the Choir of H. M. Chapels Royal (H.M.V.—E451); Sir Charles V. Stanford fares better with "Beati Quorum" by the Choir of New College Chapel, Oxford (H.M.V.—B2447), and "Glorious and Powerful God" by the Choir of St. George's Chapel, Windsor (English Columbia 9303). Sir Edward Elgar's "As Torrents in Summer" has been recorded by the Apollo Male Choir (H.M.V. —B2049); and a setting of "Hail Gladdening Light" by a composer I take to be Dr. Charles Wood, and sung by the Choir of St. George's Chapel, Windsor (English Columbia 9303) completes the Victorian list. Of the moderns a few works have found their way to discs, notably Gustav Holst's splendid "Psalm," a thrilling treatment of one of the noblest of chorale melodies; and sung by the Philharmonic Choir (H.M. V.—D1304). Arnold Bax's "Mater Ora Filium" has been sung by the Leeds Festival Choir (H.M. V.—D1044-5), and Eric Thiman's "Sing Alleluia Forth" by the Noncomformist Choir Union (English Columbia 9117).

The Scandinavian countries are predominantly Lutheran, and are consequently devoted to choral music. Grieg's "The Son of God Has Set Me Free" has been coupled with Christiansen's "Deck Thyself My Soul," probably an arrangement of Cruger's great Chorale, "Schmucke Dich" and sung by the St. Olaf Choir (Victor 79236).

It is probably not so many years now since the Western world first became acquainted with the musical treasures of the Russian Church. Besides the traditional music, many of the great Russian composers have written for the Church The splendid adaptations of much of this music by Mr. N. Lindsay Norden and Canon Winfred Douglas have become well known to the choirs and singing societies of America, and it is surprising that as yet none of it has reached discs. Of Russian service music a "Hymn of the Cherubim" by Glinka has been recorded by the Russian Symphonic Choir (Victor 20358), as have "Lord Have Mercy" by Lvovsky, and a Gloria Patri by Gretchaninoff (Victor 78890). There are also a Gretchaninoff Credo (Victor 68970), and some other recordings by this organization. Tchaikowsky's "We Praise Thee O Lord" has been sung by the Don Cossacks Choir (English Columbia 9186). Of Greek Church music there have been some interesting releases by the Choir of the Athens Cathedral, notably the selection from the Easter Morning Service (Victor 55217). There is also an earlier record of a Kinonikon and Kyrie (Victor 63511).

3. HYMNS. The singing of hymns, as we know the practice, may be said to be the direct result of the Reformation movement. Properly speaking hymns are the *words* sung, but usually it is the tune that makes or breaks the hymn. Of course hymns were sung in the Pre-Reformation Church, but their principal place was in the Breviary offices. The Sequence was a special type of hymn which found its way into the Mass, between the Epistle and Gospel, during the ninth century. Practically all other hymns were confined to the Breviary. There is a rich profusion of them both in Greek and Latin, to which more or less elaborate melodies became attached. These melodies were homophonic until the tenth century when Hucbald is reputed to have invented the Sacred Organum, a system of crude harmony, illustrated on a record by the Palestrina Choir (Victor 20897). It is said that Guido of Arezzo, in the eleventh century, took the old hymn in honor of St. John Baptist and named the notes of the scale from the first syllables of its lines, It is also given on the above record. Descant was the next stop in the development of harmony. It was the singing of a counter melody by a few voices as an embroidery on the principal melody or Cantus Firmus. A further development was Faux-Bourdon or Falso Bordone, a term sometimes used interchangeably with Descant, but now generally understood to be singing in harmony by a few voices, while most of the voices are singing the principal melody in unison. All of these devices are illustrated on this one record mentioned above. They are being extensively revived in our day, and add unparalleled variety and richness to hymn singing as well as service music.

Probably the earliest hymn tune that has been recorded is the 8th Mode melody which has been associated with the "Veni Creator Spiritus," but is known to be several centuries older than this hymn. It is sung by the Palestrina Choir (Victor 20896).

The Plainsong hymn-melodies coupled with the harmonic developments noted above contributed to the birth and enormous development of the stately Chorales and Psalter tunes of the sixteenth and seventeenth centuries. Very few of these have been recorded. The celebrated "Von Himmel Hoch," dating from 1539, and set to Luther's Christmas hymn, has been coupled with the tenderly beautiful "Es Ist Ein Ros' Entsprugen," a traditional Rhineland melody harmonized by Praetorius. They are sung by the Staats und Domchor of Berlin (Victor 80263). The so-called "Crusaders' Hymn" should be mentioned here. Some sort of pious tradition has assigned this hymn and its melody to the twelfth century, but the eminent Dr. Julian in his authoritative "Dictionary of Hymnology" says that "for these statements there does not seem to be the shadow of a foundation." The words—"Schönster Herr Jesu" —have not been traced further back than a Munster Gesangbuch dated 1677, and the tune, which was used by Liszt in his "St. Elizabeth," first appeared in a collection of Silesian Folksongs made by Hoffmann and Richter, and published by them in 1842. This tune has all the earmarks of the German Chorale, and the flimsy Crusader traditions should not be propagated further unless it can be verified. Without this sentimental and apparently false association, the

hymn is exceedingly beautiful. Two translations of the words, both in common use, and two arrangements of the tune, have been recorded. The first—"Fairest Lord Jesus"—as it occurs in many modern hymnals, is sung by the Victor Male Chorus (Victor 20152); the second, F. Melius Christiansen's elaborate choral arrangement, with the words "Beautiful Savior," is sung by the St. Olaf Choir (Victor 35813). The Dutch Folksong—"We Gather Together"—in Kremser's arrangement has gained great popularity. It is called a Prayer of Thanksgiving. The Associated Glee Clubs of America sang it at the Philadelphia Sesqui-Centennial in 1926 (Victor 35770). Some of the old Scottish Psalter tunes have been recorded by the Westbourne Choir (English Columbia 4518-19-20). Many of the tunes produced in such endless profusion by the English Victorians are available on records. There is a marked tendency among Church musicians today to go back from this romanticism and cloying sweetness to the traditional Plainsong melodies, and the sturdy Chorales and Psalter-tunes and Folksongs. These tunes are generally diatonic in character and are far nearer the true language of devotion than are the composed chromaticisms of the last century. Two splendid examples of modern hymn-tunes are Joseph Parry's "Aberystwyth," associated with two hymns—"Jesus Lover of My Soul" and "Saviour When in Dust to Thee" (Victor 72813), and Vaughan-Williams' magnificent "Sine Nomine," which is fast replacing the Barnby tune to "For All the Saints" (English Columbia 3659).

Sometimes it is difficult to draw the line between carols and hymns, but carols are usually of a more informal nature and in triple time, betraying their secular origin. There are many recordings, principally of those associated with the Christmas festival.

Revival songs cannot claim serious consideration in an article on Church Music. They bear the same relationship to Church Music that the ephemeral secular ballads which emerge and disappear within a few months bear to the enduring music of the Masters. Two notable waves of them swept over America with the Moody-Sankey evangelistic effort of the 1870's and the Sunday-Rodeheaver campaigns about fifteen years ago. Many of them have been recorded.

Likewise Negro Spirituals really demand separate consideration. While they are intensely religious in character and are extremely interesting and moving as the folk expression of a race, their manifest crudities preclude anything like an extensive use of them in Church services. Perhaps the finest recordings are the solo records of Paul Robeson for Victor, and the choral ones by the Fisk University Jubilee Singers for Columbia.

4. CANTATA AND ORATORIO MUSIC. The Church cantata was the product of seventeenth and eighteenth century Protestant Germany. It is made up of four elements—the old chorales of the people, the Latin motet, the use of the solo voice borrowed from Italian opera, and instrumental accompaniment. It reached its climax with Bach, as the oratorio did with Handel and Haydn. Although it is not often possible to sing entire cantatas or oratorios in Church, excerpts from them may very fittingly be rendered at Church services. The Westminster Abbey Special Choir has sung an excerpt arranged by Stanford from the Bach St. Matthew Passion, entitled "We Bow Our Heads" (H.M.V.—D1084). Some excerpts from the St. John Passion are reported to have been released by the French Columbia Company, but I have no definite information about them. The most important oratorio release has been the recording of all that is ever given of Handel's "Messiah," by a great Choir, with soloists, organ, and orchestra, conducted by Sir Thomas Beecham (English Columbia L2018-35). There are also many other solo and choral records from this oratorio in the various catalogues. Mendelssohn's "Elijah" and "St. Paul" are two other oratorios which are drawn upon extensively for Church use, and from which there are records. Stainer's "Crucifixion" remains the most popular Lenten cantata. There is a very beautiful recent recording from it, of the unaccompanied chorus—"God So Loved the World"—provided one can overlook the few sickly organ chords which introduce it, and which are not in the score. It is sung by Trinity Choir (Victor 21254). Sir Edward Elgar's "Dream of Gerontius" is one of the most important of modern oratorios. The Royal Choral Society, with soloists and orchestra conducted by the composer, has made four records from it (H.M.V.—D1242-3), and four more were made at the Three Choirs Festival at Hereford last year (H.M.V.—D1348 and D1350).

5. SACRED SOLOS. As stated earlier in this paper, it is felt that the solo voice has a place in the worship of the Church, but a place that is incidental rather than featured. There are many recordings of sacred solos, but they are usually of the operatic or super-emotional type, following the Gounod tradition. A better sort of devotional solo may be seen, for example, in Cesar Franck's "Panis Angelius," sung by John McCormack (Victor 6708). Many of these sacred songs have been taken and arranged as anthems, usually with incidental solo parts, and there are records of a number of them so treated.

6. ORGAN MUSIC. While organs are usually considered indispensable in modern Churches, it must be remembered that the world's most beautiful and most devotional Church music was written for voices uanccompanied. Electrical recording has made it possible for the tones of the organ to be reproduced with great fidelity and sonority. Strange to say, in spite of the number and variety of fine organ records by the greatest performers on that instruments which have been released, practically none of any consequence have been released in this country. This subject really requires a separate article.

Having now surveyed the field of Recorded

Church Music, in some places cursorily, and in other places more in detail, I feel as if my duty would not be entirely done should I not express a plea for the domestic companies to give us less of the trivial and transitory and more of the noble and enduring in Church music. The work of the Bach Choir of Bethlehem, the Bach Cantata Club of New York, the Choral Art Society of Philadelphia, and of such outstanding Choirs as those of the Cathedral of St. John the Divine, St. Bartholemew's Church, and Grace Church in New York, and of the Church of St. Luke and the Epiphany in Philadelphia, should certainly be recorded. We should have more records by the Palestrina Choir, and listed in the regular catalogue. There is a widespread and very real interest in the great choral works of Bach, and a series of fine recordings from them should certainly be commercially profitable for the companies. Dr. Horatio Parker who wrote one of the finest oratorios of all time—"Hora Novissima"—and reams and reams of excellent service music and anthems should be heard on records, so should Dr. T. Tertius Noble, Dr. H. Alexander Matthews, T. Frederick H. Candlyn, Joseph W. Clokey, and others now writing excellent Church Music in America. The Brunswick Company has set the pace with its magnificent recordings of the Polyphonic School. May there be more to follow in short order!

Finally, I desire to express my gratitude to Mr. George C. Jell of the Columbia Company, and to Mr. E. C. Forman of the Victor Company, for their kindness, courtesy, and co-operation in furnishing materials to be used in the preparation of this article, and to Mr. H. Royer Smith of Philadelphia and his sales force for many kindnesses.

Recording Conductors

By ROBERT DONALDSON DARRELL

Introduction

"NO two are alike!" Recording conductors betray their essential humanity in this respect no less than in that of fallibility. In embarking upon a detailed and comparative study of the more important of those musicians who have directed performances of orchestral and operatic works for phonographic recording, I must emphasize the truism of their being men first and artists second. Men, moreover, of even more strongly marked individualities and sensibilities than the average, men whose calling implies the possession of extraordinary powers of clairvoyance, expression, and leadership, as well as a strictly technical equipment of bewildering diversity and extent.

The strengths and weaknesses of the conductor are reflected by his every performance with such mirror-like exactitude that, subject to a constant process of change within himself, he is powerless to prevent the aural evidence of this process from exhibition in his work. No two of his own performances, even of the same composition, can achieve perfect similitude, while if the differences here are almost imperceptible, how obviously apparent are the differences which distinguish his performances from those of every other conductor!

But in the concert hall a performance in all its details is as evanescent as last year's snows, or loves; like them, it can be retained at the best only in hasty thumb-nail sketches of personal recollection, which from the moment of perception become diminishingly vivid and undistorted, just as a tone struck on the piano, no matter how cleverly prolonged, fades inevitably from the moment of impact. Even the first impressions, at the moment of their maximum, are none too accurate, for the presence of a large audience, the physical individuality of the conductor, the orchestra members, our next hand neighbors (to say nothing of ourselves, all combine with the atmospheric tension to prevent our getting an exact conception of the performance and, in it, of the conductor's qualities. A broadcast performance eliminates many of the physical factors present in the concert hall, but not that of evanescence. On the wax and clay disks alone can a performance be *recorded*—permanently transfixed, aurally photographed, with not only the music itself to the tiniest detail imprisoned, but also the conductor's technical and artistic personality explicit in it.

By their records, then, we shall know them. The study of the disks is the exegesis of their every musical virtue and vice. On the records they stand revealed, stripped of every concealing veil which in the concert hall, in broadcasts, prevents our making them the object of thorough analysis and comparison.

It is a further convenience for our purpose that the conductor's share of the record need not be disentangled from the characteristics which strictly speaking might be ascribed to others. The conductor shoulders the entire responsibility himself, a responsibility which in the concert hall covers the music played and the men under him who are playing it, and on records is further extended to cover the merits or demerits of the recording process itself. In success he wins undivided honors; in failure he alone must bear the blame. The name following the words, "Directed by——" on the record label is the

signature of the creator of the work. (I use the word intentionally, believing the true conductor's function—like that of the critic—by no means only interpretative.)

It may be thought harsh to judge a musician without previous recording experience for the purely phonographic weaknesses of his first records, but to do so is not unjust. Before he signs the disk, before he begins to play into the microphone, is it a duty to his artistic conscience to learn the methods of achieving effective recording and to ensure the presence of a thoroughly capable recording engineer in charge of the apparatus and processes. No disk by a featured conductor is passed for release and public sale until his unqualified approval has been added to those of the technical experts who certify to its mechanical acceptability. And it is a tribute to the artistic honor and integrity of the best recording conductors that they have exercised an admirable discrimination in passing their disks for release. Instances are not uncommon of works entailing enormous expense and effort never appearing, simply because the conductor, in obstinate defiance of the manufacturers and technical engineers, refused his approval to a work which could not completely satisfy his conscience.

In consideration of these facts we need have no hesitancy of placing full responsibility on the conductor's shoulders, of blaming him for its faults and praising him for its merits. Possibly these may be actually the work of another, but that other is a subordinate, an instrument in the conductor's hands, and the man, not the instrument is held amenable. (As in the instance of an oboist breaking badly in his solo, the fault may lie in the reed of the instrument, yet the player takes the blame.) And in practice there is ample justification for this somewhat cruel centration of liability upon one man. Those recording conductors who by common consent are recognized as first in their rank have one at least feature in common. Whatever their knowledge of the recording processes may be (and obviously those of considerably phonographic experience must have no mean technical knowledge), their works are always well above the average in this respect. They may have made records acoustically and electrically, they may have conducted for two or more companies and with various orchestras and recording directors, but for all these divers changing factors their records reveal a purely technical excellence which nearly as much as the evidence of unmistakable individual musical characteristics enables the experienced student to say with assurance, "That is Stokowski," or "This is Harty," without referring to the label of the record played.

I stress these points, because in the analyses and comparisons which are to follow, records and records alone are to serve as the material on which all estimations must be based, and I hope to have the reader's agreement at the beginning that the disks are not merely representative of their conductors, but fully *revelatory*. Two possible points of objection should be disposed of. First the occasional instance of a conductor (Beecham is the most conspicuous example) who professes to despise the phonograph and who practically disowns his records. I am confident that I am not alone in refusing so easily to excuse him from the responsibility of the records which bear his name and which he can no more disown than he could a son, who would still bear in his features and character all the qualities inherited from his father. It is natural that the musical weaknesses rather than virtues of such men should be exposed in their disks, but the weaknesses are only those that already have existed in the men, hidden perhaps in the concert hall, and mercilessly revealed in the phonographic mirror, as in fact we shall see when we come to the study of their works.

Of more importance is the easy accusation, made especially of acoustical records, that certain disks do not succeed in capturing an entire performance: the basses are not heard, the wood wind is muffled, or the like, all of which may be quite true. But to reason from these deficiencies that in consequence that disk does not represent the conductor, that we have no right to judge his actual performance from it, is to fall into several errors. Again it should be remembered that the conductor had the opportunity of hearing the disk as we hear it, of realizing its deficiencies, before passing it for release and so voluntarily assuming responsibility. Suppose even that his approval was given for reasons of necessity and against the desire of his artistic conscience, willy nilly, the disk would still return to his doorstep, like a natural child from which he cannot escape, for if only the first violin part alone, or those of the timpani and trombones, had been captured in the recording, we should still have enough material on which to base our estimation of the conductor's musicianship (his technical incompetence passed by for the nonce). And just as a single figure, worn and discolored by age, will reveal the hand of a da Vinci or a Michelangelo no less than the entire fresco in which it occurred, so a characteristic and attributable musical performance is present in even the earliest or most badly recorded acoustical work, the outlines blurred perhaps, the texture coarsened, but none the less individual and revelatory of the conductor.

The Criticism of Records and their Conductors

A detailed and comparative study of recording conductors involves the critical estimation of their various works and a specific indication of their talents and defects, particularly as applied to the types of music with which each succeeds or fails. Recordings are too permanent for incompetent or inferior works to be tolerated as kindly as in the concert hall. It is the function of the record critic to discover the true recording talents of the conductor (often unrealized by the musician himself) and from these, the direction which his future efforts should take. The proper carrying out of these purposes cannot fail to uncover data of direct value to both record buyers and record makers; to the former in establishing methods by which existing works may be determined as successful achievements or not, and to the latter in

demonstrating the best means for assuring the success of future recordings.

To the true lover of fine recorded music the saddest phonographic spectacle is the release of a work for which the conductor is unsuited by nature or training and whose unsuitability has been exposed time and again in his previous records, the study of which will reveal the type of music of which he might produce splendid, even unparalleled recordings. The manufacturers, in selecting a conductor to record works not properly within the scope of his powers or in permitting him to choose such works, do irremediable harm, and individual record buyers in failing to discourage examples of this sort are no less accountable. Calvocoressi points out (in his thought-provoking book *Musical Criticism*) that it is a duty of the critic to make his readers "realize that a weakness for inferior types, more or less harmful in all arts, is absolutely fatal in music, because the evolution of our musical taste depends entirely upon our musical experiences: nothing outside music will provide correctives such as are provided in the matter of literature by the general education of our minds, or in that of the fine arts by the experiences of our senses in contact with the outer world." True of music in general, how much more is this true of recorded music, the influence of which is more powerful in that its representitive possibilities are so unlimited, and its study so profoundly convincing!

The other side of the shield is a brilliant one; the powers of evil in our genii are matched by his powers of good. What pleasure it is to find an important work given the right conductor and the recorded performance irrefutable testimony to the wisdom of the choice! Such works build up recorded literature and have already built it up to a point when it cannot be ignored—as it has been in the past—by the vast body of musicians. Through the considered choice of the right works for the right conductors, we have at our disposal a vast heritage of the great works of music in recorded performances which have captured not only the genius of the composer, but which are marked also with the genius of the conductor who has re-created as well as recorded, and by whose achievement the work itself will be forcibly driven home to many who would remain untouched by a less talented exposition of it.

Before approaching the great literature of recorded music to estimate and classify the leading conductors and their works, and to accomplish at least in part the aims which have been outlined, it is necessary first to endeavor to clear away some of the dense underbrush which has sprung up in these pages of late to obscure the basic principles of technical analysis and aesthetic evaluation in general, and of musical criticism in particular. This is no place to attempt a fatuous and grandiloquent solution of problems which have baffled aestheticians of all times, but at the least, some indication must be made of the critical methods which are to be used in making evaluations here.

For all the certain indefinable and immeasurable qualities which exist in music as in the other arts, and particularly in the more refined details of what is conveniently called "interpretation," many aspects of music are subject to definition and measurement. Some yardsticks have to be used; one cannot measure with elastic rules. Flexibility, however, must occur in the application of our rules and yardsticks, or otherwise we shall be confronted with the horrid spectre of orthodoxy and empty formalism. Between that Scylla and the equally repellent Charybdis of unrestrained heterodoxy we must plot our course with no little circumspection. Above all we must know when our yard sticks must be transformed into divination rods, and our guard must ever be alert to permit no premature anticipation of that moment.

The attitude which most earnestly must be combatted is not that of intolerant and professional conformity, I fear, but the more insidious one which reasons from the truism, "Many men, many minds," that all men and minds are of equal artistic integrity and equally worthy of respect. To the inevitable "There's no disputing tastes," which is sure to be flung in our faces, we must hastily add Jim Huneker's vitrolic, ". . . with the tasteless!" To admit the infinite multiplicity of tastes and "interpretations" is not to deny the susceptibility of them all to comparison with aesthetic principles which apply to and were derived from the great works of art of all ages. The permutations and combinations of notes on the piano keyboard are probably humanly inexhaustible in number, a fact which does not make each the artistic equal of the others, nor a Czerny exercise the peer of a Beethoven sonata, a form of aesthetic socialism which would be abhorrent if it were not unthinkable. No, there is an illimitable number of works and performances which are artistically acceptable, of greater or less merit, but there is a dividing line between the artistic and the inartistic, between the good and the bad. And this boundary is not placed by the majority vote or by self option. The pioneer need not fear he is necessarily wrong in hailing as a masterpiece a work which earns the unanimous condemnation of the prevailing musical oligarchy, if (and that if is a very large and forbidding one) he has applied sane critical standards to its essential qualities, while they have been so misled by the surface and apparent strangeness of the work as to have declared it offends the very principles of beauty and thought which in actuality it possesses to an admirable degree, had they been clear-sighted and sensitive enough to examine it dispassionately and intelligently.

The weight of numbers counts for nothing here. There have been countless instances in the past and there will continue to be such instances of one or a handful of lonely supporters maintaining a conviction against the rest of the world. Such solitary correctness is not unlike Johnny's being in step while the rest of the army is out of it; as such, the majority usually derides it. But, and here let the majority pause to reflect, suppose Johnny is marching faultlessly to the music played by the army's band and that the rest are so rhythmically insensible as to step off the beat?

With recording as with compositions. Perhaps someday those works which a few staunch defenders now uphold against the contemptuous opposition of a large majority may in time prove indeed to be of the true gold that was claimed for them, but if so, we who condemned the work were wrong

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not because we were in the majority (just as that fact would not have accounted for our rightness had the work proved false), but because we had judged it by incorrect standards or because we had applied honest standards badly.

The Bases and Ideals of Criticism

Assuming that the reader has concurred in the above points, or at least conceeded the substance of them for the purpose of our study, I must indicate in a general way the bases of criticism on which records are to be judged and compared. Such mechanical aspects as the physical material of the disk, the quality of the "pressing", the amount of surface noise, the correctness of the "centration", the accuracy and completeness of the labeling are obviously all factors which have nothing to do with the conductor and for which the manufacturers of the record are solely responsible. Important as they are to consider in purchasing a record or in estimating its merits, they have no direct bearing upon our present investigations. However, the tonal and dynamic qualities of the recording are, as pointed out earlier, to be laid at the conductor's doorstep at least in part.To what extent? His responsibility must be lessened by a consideration of several factors. The date of recording is of importance since its quality cannot fairly be compared with that of a recording of much later date and improved processes. Acoustical or early electrical records may compare unfavorably by absolute standards with the conductor's later works, yet they may reflect greater credit upon him if they are demonstrably superior to other works of their own period, and the later disks represent merely the average qualities of the new era.

Tonally, it is impossible for us to declare exactly how the responsibility should be divided between the producers and the recorders. Is a shrill tone-quality of the strings due to the orchestra or to the recording? No one who was not present at the time the record was made can say. The conductor must assume full culpability, and not unfairly, for the recorded tone is a travesty on the actual one, he should, and of course would refuse to pass the disk for release. Fortunately, modern recording has approached a degree of perfection where tonal distortion is uncommon. Over-amplification may be present, but presents no insolvable problem. If it actually distorts musically (by befogging inner parts, for example) the conductor cannot escape blame. If it makes itself felt only in an unpleasant excess of "roar" or echo, unaffecting the details of the performance, the conductor can hardly be chided.

The technical efficiency of the performance (and consequently of the conductor) depends largely upon purely factual considerations and is open to exact measurement. The literal reading of the notes in the printed score, the intonation, the indicated phrasing, the dynamics, the precision of attacks and rhythms, the observance of the composer's printed directions and of the usual principles of musicianship (as a science), may all be readily and conclusively branded as correct or false by any one of slight training. So much is easy and open to dispute only among the musically illiterate, but when we approach the various factors of musicianship as an art, questions of tempo in all its aspects (*vide* Wagner's extended remarks on this topic in his essay *On Conducting*), balance, intensity of accent, structural proportion, in fact all the refinements of musical execution, some of which are explicit in the score (especially modern ones, more elaborately annotated than those of older composers) and others of which are only implicit, — we enter a labyrinth of baffling complexity. No longer can we confidently use the terms "correct," "incorrect," "good," "bad," except in a relative sense; rather we are forced to consider the artistic justification of a debated joint, whether it adds or detracts from the stature of the work and whether it fulfills the best conceptions of an art which is "genuine, true, and eternally valid."

And when we approach the purely aesthetic aspects of "interpretations" and "readings" how much more must our critical yardsticks now veritably become divination rods! But solid ground can be found for our feet even here. Such *terra firma* is our musical experience, our artistic sensibilities and nobility of taste, the keenness of our insight and perception, our sense of harmonious balance and symmetry, all the qualities which are those of true culture. From the great works of the past we must derive them, and finding them absent or adulterated in performances of compositions of the present, we can rightly rank the latter inferior, "tried in the scales and found wanting."

Nor should emphasis be forgotten on a sturdy aesthetic independence; in deriving our concepts from the masterpieces of the past, we must take care to prevent their purely formalistic or idiomatic idiosyncrasies from taking the place of the spiritual animation and stylistic perfection which should serve as true norms.

When we decide upon an interpretation which departs from those commonly accepted as "authentic" and yet which passes all our previous technical and artistic tests, we must base our judgments upon both knowledge and insight: knowledge of the composer's works, of his idiom and ideals, the study of which alone can give us the clue to the secret of each of his other compositions and to the success of the new interpretation in achieving the composer's intention; and insight, by which we can determine the presence of permanent aesthetic vitality and sincerity of character.

Upon such bases we must found our criticism, and the proper application of such methods will inevitably result in our seeing with unmasked eyes the distinctions which among records as in all art separate that which is genuine from that which is false, the true gold from the iron pyrites.

To be continued

Phonographic Echoes

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what is believed to be the largest award that has ever been offered for a single composition, was announced at a dinner given by the Victor Talking Machine Company at the Savoy-Plaza hotel, New York City, May 28. More than two hundred distinguished patrons of music, music critics and artists, writers and others interested in the advancement of American music heard the announcement of the terms of the competition, in which the Victor Company is offering awards aggregating $40,000.

Rudolph Ganz, concert pianist and former conductor of the St. Louis Symphony Orchestra and one of the judges of the competition presided as toastmaster, and introduced John Erskine, author of "The Private Life of Helen of Troy," who presented the competition plan and rules. Mr. Erskine's speech was broadcast through W J Z and affiliated stations of the Blue Network of the National Broadcasting Company.

The contest, recognizing a clear division among the ideals of American composers, is in two divisions, one for the best symphonic work, for which a prize of $25,000 is offered, and the other for concert compositions within the playing scope of the American dance, jazz symphonic jazz, or popular concert orchestra type of musical organization, for which a ten thousand dollar prize is offered to the best work, and a five thousand prize for the next best. The competition is open only to composers of American citizenship and to works not hitherto published or performed in public. Because of the essentially different problems of composition involved in the two classes, participants in the symphonic competition will be given one year in which to submit manuscripts, while those competing in the jazz class will have five months for composition. Both competitions open on May 28, 1928. Symphonic manuscripts must be submitted not later than midnight of May 27, 1929, and the award will be announced on October 3, 1929. Jazz compositions must be submitted on October 29, 1928, and the awards will be announced December 28, 1928.

The board of judges who will pass upon the symphonic manuscripts is composed of the following distinguished musicians: Mme. Olga Samaroff, concert pianist and music critic; Rudolph Ganz, former conductor of the St. Louis Symphony Orchestra; Leopold Stkowski, conductor of the Philadelphia Symphony Orchestra; Serge Koussevitzky, conductor of the Boston Symphony Orchestra; and Frederick Stock, conductor of the Chicago Symphony Orchestra. Judges for the popular competition will be announced at a later date.

The manuscripts in both contests must be submitted under a motto only, and must be accompanied by a sealed envelope bearing the motto, and containing the composer's name and address. No restrictions are imposed on the number of compositions any one composer may submit. No employee of the Victor Company is eligible for the competition. Full details of the rules of the contests may be obtained from the Victor Talking Machine Company, Camden, N. J.

While no specific restrictions are imposed upon the contestants, in regard to form and character of the compositions, other than that they are within the playing scope of the symphony orchestra, and symphony jazz or popular concert orchestra, respectively, the hope has been expressed by the Victor Company that out of the competition may come works which will be truly American in conception, and that the art of musical composition in the United States will be given valuable encouragement.

Zone Winners in the Schubert Contest

AS announced briefly last month, the National Headquarters of the Schubert Centennial, sponsored by the Columbia Phonograph Company, have received the judges' decisions in the American zone of the International Schubert Contest. The foreign zones have now announced the results of their contests and all the winning works have been sent to Vienna where the International Jury will award the grand prize of $10,000.

In the American zone, the jury (Frank Damrosch, Rudolph Ganz, Henry Hadley, Ernest Hutcheson and Albert Stoessel) passed on 79 works, of which 20 were found worthy of consideration for prizes. First prize of $750 was awarded unanimously to Charles Trowbridge Haubiel for his Symphonic Variations, "Karma," a work stressing the melodic line, constructed upon the principle of a melody for every instrument developed in polyphonic style, and characterized by talent, imagination, and learning. Second prize of $250 went to Louis Gruenberg for his Symphonic Poem, "The Enchanted Isle," a work of romantic atmosphere, orchestrated with much ingenuity. Honorable Mention was made of Frederick Stahlberg's Symphony in E minor, a thorough work, excellent in thematic development, and marked by a fine grasp of the classical form.

Haubiel, at present assistant professor of music in New York University, was born in 1894 at Delta, Ohio, and studied with Ganz, Scalero, and Lhevinne. He is veteran of the world-war. Gruenberg was born in Russia in 1893, is noted for his "Daniel Jazz" and other compositions, and is a director of the International Composers' Guild. Stahlberg was for many years an associate of Victor Herbert.

In the foreign zones, the prize awards were made as follows: Germany: First prize to Hermann Wunsch for a symphony; second prize to Kurt von Wolfurt (a pupil of Max Reger) for Variations on a Theme of Mozart; third prize to Joh. C. Berghout of Holland for a symphony. Scandinavia: first prize to Kurt Atterberg of Sweden for a Symphony; second prize to Irgens Jensen of Norway for a passacaglia; third prize to J. L. Emborg of Denmark for a symphony. In France the first prize was divided between Henri Ryder and G. Guillemoteau; second prize went to M. Martz, and third to Otto Rippli of Basle, Switzerland; all of the prize-winning works were completions of Schubert's Unfinished Symphony.

In the Russian zone first prize went to Michail

Tschernow for a symphony and second to Wassily Kalafti for a Legende; both winners are professors at the Lenigrad Concervatory. Poland: first prize to Czeslaw Marek for a symphony; second prize to Witold Maliszewski for a completion of the "Unfinished;" third prize to Karol Jan Lampe for a symphony. Italy: first prize to Eduida Dannian for a symphony; second prize to Bona Ventura Somma for a tone poem; and third prize to Pietro Montani for a symphonic suite. In the Spanish zone the first prize was won by Oscar Espla (one of whose works was played by Enrique Arbos as guest conductor of the New York Symphony last April) for a symphonic movement, "Schubertiana." Second prize went to Conrado Delcampo for a completion of the "Unfinished."

The Committee on International Relations of the Schubert Centennial comprising Louis Sterling, Chairman, James M. Beck, Frederic R. Coudert, John H. Finlet, and Charles E. Hughes, is in receipt of advises from European chancellories approving the selection of November 18 to 25 as the date for Schubert Week. This date has been agreed upon after consultation between the various foreign committees, as a result of which the world tribute to Franz Schubert will take place at the same time throughout twenty-six countries.

Paul Whiteman

PAUL WHITEMAN, now recording exclusively for the Columbia Company, is famed throughout the world as both the innovator of modern jazz and the man who raised it from the levels of mere dance music to concert and symphonic heights. He is internationally probably the most celebrated figure in contemporary American music, a repute which has been achieved not only by the reports from America of his accomplishments, but by his extended European tour of several seasons ago, his book, "Jazz", and by the widespread distribution of his recordings in every country all over the world.

Whiteman was born in Denver in 1890, the son of a director of music in the public schools. Growing up, he pursued his musical studies diligently and at seventeen he was playing viola in the San Francisco Symphony Orchestra.

In 1915 jazz first began to become distinguished from ragtime and from the first Whiteman felt that this virtually new idiom has wonderful possibilities to be exploited. About this time he had just organized his first band, when the war came to break it up. After the war, in which he served as a band leader in the Navy, Whiteman again resumed his efforts to build up an orchestra of his own. At the cost of considerable financial sacrifices, to say nothing of untiring work, he succeeded, and after a successful Eastern debut at Atlantic City, he was given his first big New York engagement at the Palais Royal. From that time his career has been a triumph of constantly increasing intensity. He has travelled throughout the country and in concert and on records has built up an extraordinary reputation as the premier dance artist and as the Messiah who was to lead jazz into the concert hall.

Paul Whiteman

Whiteman believes in jazz from the ground up as a thing of beauty when properly treated. It expresses, he thinks, a very definite and characteristic American philosophy, in part made up of the need for rhythmic variety in a machine age. More striking and original still is his defense of the "wailing" elements in jazz. "Our country," says Whiteman, "is not the childishly jubilant nation that some people like to think it. Behind the rush of achievement is a restlessness of dissatisfaction, a vague nostalgia and yearning for something indefinable, beyond our grasp. That is the thing expressed by that wail, that longing behind all the surface clamor and rhythm and energy of jazz. The critics may call it Oriental, call it Russian, call it anything they like. It is an expression of the soul of America, and America recognizes it." And his point is proved by his own astonishing success and by the estimation in which both his theory and practice is held by both the leading musicians and the vast musical and "unmusical" public.

(Elsewhere in this issue may be found the reviews of the special series of records which mark Whiteman's debut under the Columbia label.)

Hints on Score Reading

By W. A. CHISLETT

Continued from the last issue

History of the Orchestra

THE literal meaning of the word Orchestra is " a dancing place" and no one seems to be able to explain the source of its application to a body of instrumentalists. Prior to the eighteenth century the orchestra was comprised of a more or less heterogeneous collection in which the stringed instruments provided four part harmony and were practically the only instruments which possessed any independence. The various wind instruments, when they were introduced at all, were used usually either to double the string parts, as in the case of the flute, oboe and bassoon or, in the case of the horn and trumpet, whose range of notes was very limited, to play long holding notes and chords and to add power in loud passages. It was not until the latter half of the Eighteenth Century that the attraction of the use of instruments for the sake of their tone colour was demonstrated by Haydn and Mozart in their Symphonies and Gluck in his Operas. The proportion of string and wind instruments was standardized during the same period and this combination may be considered to be the foundation of our modern orchestra and the compositions written for it to be the first examples of orchestration in the true sense of the term.

The early standard or "classical" orchestra consisted of two each of flutes, oboes, bassoons, horns and trumpets, two kettledrums but with only one player, and a complement of stringed instruments. To these were added sometimes two clarinets. The string group was, of course, much smaller numerically than is demanded by later composers who have larger batteries of wind instruments with which to contend.

To this orchestra were added from time to time various other instruments until we find that Beethoven included in his famous fifth Symphony (composed between 1805 and 1808) parts for:— one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, two trumpets, three trombones, two kettledrums (one player) and the same, though numerically larger, complement of strings.

After this date the orchestra still continued to grow and gradually assumed the huge proportions with which we are now familiar. Many of these additional instruments are only used occasionally and for special purposes and it is therefore difficult to choose a typical score, but the cor anglais, the brass clarinet and the bass tuba are nearly always included. The horns have been increased to four and the trumpets to three, and the number of percussion instruments has been considerably enlarged. In addition, one or more harps are often included and owing to the greater weight of tone from the wind instruments and to the frequent division of the strings into two or more parts, it is necessary to have a still larger force of the latter instruments.

The orchestra with its gorgeous palette of colour, its endless variety of harmonies and its almost boundless dynamic range is the most wonderful instrument in the world. It is not unreasonable, therefore, that its full beauties should be revealed only to those who have acquired the necessary knowledge, the first essential of which is some understanding of the individual instruments themselves. These instruments, as will be known, are of various kinds but most of them fall naturally into one of three families, the "Strings", every members of which but one is represented in the string quartet; the "Wind," in which the tone is produced by breath pressure and which are sub-divided into "Wood-wind" and "Brass"; and the "Percussion," in which the tone is produced by the striking of a blow.

The Strings

The foundation of and most important group in the orchestra always has been and still is the string section. There are many reasons for this of which perhaps the most important are their variety of expression, their facility of execution and their almost illimitable sustaining power.

There are five string parts in the orchestra, four of which are similar to those in the string quartet, and the fifth of which is for the *Double-Bass* or *Contra-Bass*. This instrument, which is the largest member of the string family, is some six feet or more in length and the player, therefore, is compelled either to stand or sit on a high stool. The double-bass is as ponderous in tone as in size and its use in the orchestra is mainly that of providing a firm bass line by doubling the 'cello part an octave lower. Like the rest of the family it has four strings but usually these are tuned in fourths instead of fifths in order to reduce the number of intermediate notes between string and string as the distances between the positions for the stopping of the various notes is so great and involves so much sliding of the left hand up and down the finger board. The highest string is tuned to the note G which is an octave below the lowest note of the violin, and the other strings are therefore tuned to D, A and E respectively. The double-bass is very reedy in its upper ranges but its middle and lower notes are very full and heavy, the lowest of all being rather indefinite in pitch to all save the keenest ears. The low growling of this instrument is very well exemplified in the opening bars of Tschaikowsky's "Pathetic" Symphony (Phil. score, Victor Mas-

terpiece Series M-4) and its deep rumbles can be heard very clearly an octave below the notes of the 'cello in the "Storm" section of Beethoven's "Pastoral" Symphony (Phil. score, Columbia Masterworks 61.)

The difference between the employment of the string family in the quartet and in the orchestra is that in the former each player is a solo but in the latter these are several instruments to each part so that the strings section of the orchestra is a complete "choir." This difference is very important because the sound of several string instruments playing in unison is quite different from that of a single instrument. Examples of the playing of the double-bass in the orchestra have already been given and examples of massed violin tone can be found in almost any orchestral composition, but the difference between massed and solo tone will be realized quickest by listening to such works as "Don Juan" by Richard Strauss (Phil. score, Columbia and Victor) or Debussy's "L'Apres-midi d'un Faune" (score published by Jobert, Columbia and Victor records) in both of which a solo violin part is included as well as first and second violin parts. Good illustrations of the use of the viola in the orchestra will be found in the opening bars of Tschaikowsky's "Pathetic" Symphony, the first movement of Beethoven's Eight Symphony (Phil. score, Columbia Masterworks 64) and also in "Roman Carnival" Overture by Berlioz (Phil. score, H. M. V. record.) The 'cellos are prominent in many orchestral compositions of which the beginning of the second movement of Tschaikowsky's "Pathetic" Symphony and the passage commencing at bar 44 of the first movement of Schubert's "Unfinished" Symphony (Phil. score, Columbia and Victor records) may be cited as typical examples.

The two variants of the ordinary methods of playing stringed instruments mentioned in the chapter on Chamber Music are used even more frequently in the orchestra. The classic example of pizzicato playing is the third movement of Tschaikowsky's Fourth Symphony (Phil. score, H.M.V. records) in which all the strings are played pizzicato throughout, and a typical example of the use of mutes is the second movement of Mozart's "Jupiter" Symphony (Phil. score, Columbia, Brunswick and Victor records).

A further method of varying the tone is indicated by the words "sul ponticello". This means that the bow should cross the strings very near the bridge, the effect of which is to produce a strange, uncanny sound which has something of a rustling effect. This method of playing is used comparatively frequently in modern orchestral music, as for example in "Don Juan" by Richard Strauss (page 98 of the score), and by careful listening the effect can be heard at the end of side three of the records. The same effect is noticeable at the beginning of a record made by the Cie. Francaise du Gramophone of Honegger's "Pacific 231" (Phil. score, French H.M.V. records) and in various places in "Petrouchka" (score published by Hawkes, Victor and Edison Bell records).

If the bow, instead of being used transversely across the strings is drawn down the strings from the bridge towards the finger board, a very light and delicate quality of tone is produced. This method of playing is found occasionally and is used very effectively in several passages in Debussy's "L'Apres-midi d'un Faune". This being a French score the expression used is "sur la touche" but the Italian "sul tasto" is more commonly used. Another expression only found occasionally is "col legno", which indicates that the wood of the bow is to be used to tap the strings. Holst directs this method of playing in the opening bars of "Mars", but in making the gramophone record (Columbia Masterworks 83) of this movement from the "Planets Suite" the hair of the bow seems to have been used.

A further variety of tone can be produced by merely touching the string with the finger instead of pressing it down to the finger board. The resulting note is called a "harmonic", is high in compass, and has a flute-like ethereal quality. This effect is used very beautifully in the opening and closing bars of the Prelude to "Lohengrin" (Phil. score, Victor record). This Prelude also serves as an example of the division of the violins into more than the usual two groups. Four solo violins are each given an independent part and the remainder are divided into four groups making eight separate and distinct violin parts in all. The subdivision into two or more parts of the normal string parts is not confined to the violins but is extended to other members of the string family in some compositions. Examples will be found in the "Pathetic" Symphony and in many other modern scores.

Although a stringed instrument, the *Harp* is not classed among "the strings" of the orchestra as it is not played with a bow. It is convenient, however, to consider it now. The graceful appearance of the harp is familiar to all. There are seven strings to each octave, and, as the fundamental key of the instrument is C flat, they are tuned to the notes C, D, E, F, G, A and B, all flats. By a system of pedalling the tension of the strings can be altered so as the raise the pitch of each string a semitone or a whole tone. All the notes of the scale within the compass of the instrument are therefore available but it is only possible to play a complete chromatic scale very slowly.

Although an instrument of great antiquity, its inclusion in the orchestra is only of recent date but modern composers have taken full advantage of this addition to orchestral colouring by including parts in their scores for one or two, and occasionally as many as six harps. The normal methods of playing are by plucking the strings with the fingers or by a rapid sweeping of the fingers over the strings. The latter method, which is termed "glissando", produces a glittering, rushing sound. It is also possible to play a harmonic note, as in the case of the strings proper, by gently touching a string in the centre and plucking it at the same time. Debussy's "L'Apres-midi d'un Faune" and Stravinsky's "Petrouchka" contain illustrations of all these methods of playing.

The Wood-wind

The wood wind instruments are so called because they were originally, and still are in most cases, made of wood. The various members of this group are divided into three distinct species, namely, the flutes, the double-reed instruments, and the single-reed instruments.

The Flute is easily identifiable as it is held horizontally when being played. The sound is produced by blowing across a hole cut in the side of the tube at one end, the edge of which cuts the stream of breath in two and so sets up vibrations. A system of holes cut further along the tube, the covering and uncovering of which is controlled by keys, governs the pitch of the notes within the limits of about one octave, and higher notes are produced by increasing the breath pressure.

The flute is the most agile of all the wind instruments and can be played with great rapidity and clarity. The higher notes, which are the better known, are rather expressionless, but the lower ones have a beautiful rich quality which at times approximates to that of the softer notes of the trumpet. A beautiful example of the use of the middle and lower ranges of notes is to be found in the opening bars of "L'Apres-midi d'un Faune" and an illustration of the wonderful agility of the flute is provided in a short trifle by Rimsky-Korsakoff called "The Flight of the Bumble Bee" (Victor Record).

The *Piccolo* is a small flute and is not used so much in the orchestra but when necessary its shrill and piercing notes can be heard above all the noise of the full orchestra. The concluding bars of Beethoven's "Egmont" Overture (Phil. score, Columbia and Victor records) and the Scherzo in Tschaikowsky's 4th Symphony both illustrate the sound of the piccolo.

The *oboe* is the treble of the double-reed instruments, is held vertically, and is distinguishable in appearance from the clarinets by the slenderness of its mouth-piece. The sound is produced by two thin strips of cane (called reeds) fastened together, which are made to vibrate by the breath of the player being forced through the tiny passage between them. The pitch is regulated by the pressure of the lips on the double-reed, the variations in the breath pressure and a key system similar to that of the flute.

The oboe is a treacherous instrument in all save very skilled hands but is capable of producing sounds of the greatest charm and delicacy with a piquant, "acid" flavour which is quite distinctive and unique. It is frequently used in music of a pastoral character and pleasantly recalls the shepherd's pipe in the Scherzo of Beethoven's "Pastoral" Symphony. Two of the most beautiful and effective passages ever given to the oboe are those at the beginning of the second movements of Beethoven's "Eroica" Symphony (Phil. score, Columbia and Victor Records) and Schubert's Symphony in C major (Phil. score, Columbia and H.M.V. records) respectively.

The origin of the name of the *Cor Anglais* is somewhat mysterious as it is neither a horn nor is it of English invention. In appearance it is very much like the oboe except that it is larger and the double-reed is connected to the instrument by a short curved tube. The methods of producing and controlling the sounds from the two instruments are identical, but the tone of the cor anglais is more mellow and its lower notes are particularly full and rich. It is heard at its best in flowing melodies and the classic example of its use is in the Largo of Dvorak's "New World" Symphony (Eulenberg score, Columbia and Victor records). Another beautiful example is the opening melody in the "Roman Carnival" Overture by Berlioz. Several opportunities of comparing the respective tones of the oboe and cor anglais are given in "L'Apres-midi d'un Faune".

To be continued

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, *47 Hampstead Road, Jamaica Plain, Boston, Mass.*

GERHARDT AND BETTENDORF RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Noticing your inquiry in THE PHONOGRAPH MONTHLY REVIEW for March, regarding Elena Gerhardt and Emmy Bettendorf records.

We have featured in our collection of nearly 2000 records, vocal records and Bettendorf is our favorite soprano. We are collecting all the records that she is making, a few of her older records made for the Homocord Co., are not very desirable and have largely been made over under the Parlophone label. Here is a list of her records.

E-10474—Tales of Hoffman—Romance; Serenade, (Tosti).

E-10372—Tannhauser, Hall of Song; Swan Song, by Max Hirzel.

E-10388—Who is Sylvia; Heidenroslein & Wohin.

E-10399—Schubert's Cradle Song; Night & Dreams, (Schubert).

E-10525—Obeon-Ocean Thou Mighty Monster.

E-10540—Undine with Cho; Lohengrin with Melchior.

E-10595—Brahms Cradle Song; Mozart's Cradle Song.

E-10606, E-10607, and E-10608—Woman's Love & Life; Song Cycle (Schumann).

Polydor Records:

62367—Trovatore, with Schidel; Mira d'acerbe lacriure; Viva Contende il giubilo.

65646—Magic Flute, with Schorr, Smiles & Tears— Air, by Schorr.

65681—Aida with Schiedl (Baritone); Ciel mir padre—See dunque.

Odeon and Parlophon, obtainable, Carl Lindstrom A. G., Berlin, S033, Germany.

Odeon Records:

O-6437-AA—Kinderlieder, (Bleck).

O-6122-AA—Hugenotten Arie des Urbain; Robert the Devil Air der Isabella.

O-6133-AA—Faust-Jewel Song; Magic Flute-Pamina's Air.

O-9015-LXX—Trovatore-Miserere, with Tauber; Don Juan-Air de Ottavo by Richard Tauber.

Parlophon:

P-2246—Meistersinger duet with Alfred Jerger; P-9014—Meistersinger Quartet with Bohnen.

P-9145—Bocaccio; Martha-Last Rose of Summer.

P-2234—Don Juan, (Mozart).

P-1220—Faust-Er liebt mich.
P-1240—The Rosary & Ich liebe dich, (Grieg).
P-1268—Ein Schwan, (Grieg) & Traume, (Wagner).
P-1272—Tales of Hoffman-Romance; Duet with Transky.
P-1297—Flying Dutchman-Senta Ballade.
P-1321—Marriage of Figaro-Arie de Susanne; Letter Duet, with Mizzi Fink.
P-1322—Marriage of Figaro-Arie der Grafin.
P-1338—Tannhauser-Elizabeth's Prayer; Der Ungluck selige.
P-1360—Peer Gynt Suite-Solvejgs Lied; Mignon-Knowest Thou the Land.
P-1452—The Trovatore- Miserere, with Zohsel & Kererarie.
P-1492—Caro mio ben-Ave Maria, (Schubert).
P-1586—Largo, (Handel) & Ave Maria, (Gounod) by Grete Manche.
P-1779—Fruhlingslied, (Gounod & Liebesfeier).
P-1818—Tosca—Love & Music & Boheme—My name is Mimi.
P-1832—Der Freischutz-Agatha's Prayer & Faust Ballad of the King of Thule.
P-1881—Der Freischutz-Wie nahte mir der Schlummer; Aless pflegt schon langst der Ruh.
P-1899—Der Rosenkavalier-Monologue & Quinquin.
P-1926—Die toten Augen, (d'Albert).
P-1945—Lohengrin-Einsam in truben Tagen; Euch Luften die mein Klagen.
P-1963—Carmen-Card Scene & Habanera.
P-1984—Otello-Ave Maria & Credo, by Robert Burg.
P-2000—Die Fledermaus-Mein Herr & Czardas.
P—1206—Tosca-Duet with Transky, (both sides).
P-1219—Faust-Duet with Transky, (both sides).
Act 2.
P-9027—Lohengrin Duet with Melchior, (both sides).
P-90-85—Lohengrin-Duet with Melchior, (both sides).
P-1261—Flying Dutchman-Duet with Werner Engel, (both sides).
P-1262—Flying Dutchman-Duet with Werner Engel, (both sides.)
P-2246—Die Meistersingers-Duet with Alfred Jerger, (both sides).
1273—Tales of Hoffman-Barcarole, duet with Jeager-Weigert; other side, Menuett and Waltz, orchestra.
P-1403—Hansel & Gretel-Duet with Emma Bassth, (both sides).
P-1370—Der Barbier von Bagdad-Duet with Margrarethe Ober, and Haldemar Henke, trio, (both sides).
P-9014—Des Meistersinger-Quar. with Bohnen—Oehman-Schutzendorf, (both sides).
P-9046—Der Meistersinger-Quin. with Bohnen—Oehman-Gombert-Luders; Other side—Tanz der Lehrbuben, Orchestra.

If you are interested in a contralto of the same type as Bettendorf, which in our collection we prefer to all others that we have heard either in person or on records, I would advise you to get some of the Emmy Leisner records.

Los Angeles, Cal. LESLIE H. ELY.

LEHMANN RECORDS STILL OBTAINABLE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the correspondence column of your April issue you published a letter from an English record collector in regard to the obtaining of the records of Lilli Lehmann. This letter stated that orders were received by the Parlophone Company of London, the English representatives of the Odeon Company with whom Mme. Lehmann recorded many years ago. I have a little information concerning these Lehmann records that, no doubt, will be of interest to American collectors of historical records.

I immediately wrote the Parlophone people upon reading the above mentioned letter but they sent my letter to the Okeh people in New York, their sole American representatives. The Okeh people sent me a very attentive letter stating that these records had been long since withdrawn from catalogs and were not obtainable even by them—on order or otherwise. They stated however that they had obtained quite a large order of them for the Century Talking Machine Company, 1648 Second avenue, New York City a number of years ago and that they were asking them to write to me if they happened to have any of these records still in stock. Twenty-four hours after receiving the Okeh letter, I received one from the Century people. They stated that they still had a few sets of the Lehmann records in stock. These records they sell in sets, which consist of four 10 inch double records and two 12 inch double records all of which are sung by Mme. Lehmann with the exception of one 10 inch side which is by Michael Nastov. The transportation on these sets is paid by the Century people. I will give a list of the selections included in the sets which cost $13.00 complete.

1. Don Juan (Mozart), part 1 (Uber alles bleibst du teuer)
   Don Juan (Mozart), part 2 (Lass mich dur)
2. Don Juan (Mozart), part 3 (Recitativ, Szene und Arie der Donna Anna)
   Don Juan (Mozart), part 4 (Recitativ, Szene und Arie der Donna Anna, continuation)
3. Fidelio (Beethoven) part 1 (Arie der Leonore, recitativ)
   Crucifix Duet (Faure) (sung by Lilli Lehmann und Hedwig Helbig)
4. Fidelio (Beethoven) part 2 (Arie der Leonore, Adagio)
   Fidelio (Beethoven) part 3 (Arie der Leonore, Allegro)
5. La Traviata (Verdi) (Alfredo, Alfredo)
   La Traviata (Verdi) (Entfernt von ihr ist kein Gluck fur mich) sung by Michael Nastov.
6. Die Entfuhrung (Mozart) Arie der Constanze (part 1)
   Die Entfuhrung (Mozart) Arie der Constanze (part 2)

All of these records are labelled "orchestra accompaniment" but one or two of them, contrary to labels are accompanied by piano. The surface is none too smooth but the voice of Lehmann and her interpretation are there. I like the "Die Entfuhrung" best. When one plays this particular record they will wonder at this wonderful woman, who is now eighty years of age I believe. These records must have been made twenty years ago at least. What a voice for a woman of sixty!! (If anyone knows the exact year of these recordings I would appreciate the information.) Each record is autographed as the old Columbia celebrity records were, with the autograph engraved on the record.

Although these records are far below those of the present day standards, I highly recommend them for those who are interested in the historical record. The Okeh Company assures me that they cannot obtain them any more and since they are the sole agents in this country, the door seems closed on the Lehmann records outside of the few sets now on sale by the Century Company. For those interested I would recommend their getting in touch with the company at one for there are but few sets left.

I trust that this information will be of value to some readers of the REVIEW.

Bridgeport, Conn. WILLIAM H. SELTSAM

SEMI-PERMANENT NEEDLES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your very kind letter of May 23d has been duly received, and I certainly wish to thank you for all of the trouble to which you have gone in giving the information that you have. I may write you again later about this, but I wish to take this opportunity of acknowledging your letter and thanking you for your kindness.

Possibly I have the wrong idea on the developing of a cutting edge on a needle. What I mean is this: After I have used the loud tone Chromic needle made by the Edison-Bell, Ltd., of England, for the playing of ten record sides, particularly if the records are of considerable volume and elaborate, such as a symphony orchestra, I notice, by looking at the point of the needle under a magnifying glass, that a flat surface is worn on each side of the needle, one side being almost opposite the other. This leaves a sharp cutting edge on the very end of the needle, or what was originally the very point, so that the point of the needle is wedge shaped, and I wonder whether this wedge shaped point would not cut into the record and injure it. I do not know whether I make myself clear, but if you look at one of these Chromic needles, after it has played ten record sides on the style of records that I memtioned, I am sure that you will find a face worn on each side, making the end of the needle "V" shaped and sometimes quite sharp.

I never use the same needle on different makes of records. I always brush my records before using, but not after using. Where I use my machine, the distance is such that it would be impossible to take the needle off the record before it reaches the automatic stop, but this acts so quickly that it

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hardly seems possible to me that is could injure the needle, and it was the wedge shaped point that I referred to and that raised by original anxiety as to whether it was injuring the record.

Oswego, N. Y. F. D. C.

ADVICE FOR MR. MATTHEYS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your correspondent, William Mattheys of Johannesburg, South Africa, may obtain all the courteous attention he may desire in connection with his Edison record inquiries by addressing Mr. John A. Shearman, Mgr. Service Dept., Phonograph Division, Thomas A. Edison, Inc., Orange, N. J., U. S. A. I can testify, from experience, to Mr. Shearman's courtesy and patience and helpfulness. Mr. Mattheys will find Mr. Shearman a most agreeable person to correspond with, and will learn all he wants to know if he will but ask.

I wonder whether any of your readers has an old Emerson record of "Dardanella" as played by Sanford's band, lying around? This is a vintage 1919-1920 record which I would like to have for certain associations it recalls. I may dicker for a copy of two.

Far Rockaway, N. Y. A. J. F.

SCORE READING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Being led on by an article in your valuable magazine in regard to reading scores, I have purchased quite a number. While I am not an adept, I do derive a great deal of pleasure from then. I am puzzled by one thing, however, and that is the German names of the various brass instruments and I would be greatly obliged if you can have someone give me a translation of them. As for the French Horn apparently it does not exist in any score I have, or, if so, under a name that is not recognizable.

Philadelphia, Penna. HENRY HOMER

Editor's Note: Some confusion is liable to result from the practice of naming the instruments sometimes in one language and sometimes in another. The latest Philharmonia miniature scores, however, contain a table giving the name of each instruments in English, German, French, and Italian. The French Horn is called "Corno" (pl. "Corni") in Italian, "Horn" in German, and "Cor" in French. In old scores one will sometimes find the "Waldhorn" called for, which was the old, unkeyed instrument, able to play harmonic notes only. The range of the modern instruments is, of course, chromatic throughout.

The other brass instruments with their Italian, German, and French names are: Trumpet, It. "Tromba" (pl. "Trombe"), Ger. "Trompete" ("Trompeten"), Fr. "Trompette." Trombone is the same in English, French, and Italian; the Italian plural is "Tromboni." The German name is "Posaune," "Posaunen." Tuba is the same in all four languages. For a full description of these instruments and the various terminology used in connection with them, see any good work on "Orchestration."

AN INDEX

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With each issue of "THE REVIEW" I look for some announcement regarding the Index, but have failed so far to notice any.

I hope you have not given up the project of issuing an Index for each volume. Such an article is of inestimable value in checking up on record reviews, articles, etc. Of course this entails a great amount of work and time, but I feel that many readers would be willing to pay a substantial amount in order to secure an Index.

Another article that I would like to see brought up and pushed is a binder for the magazine, holding, possibly, twelve issues. I am preserving mine that way, but am buying the binders made to my individual order, and of course they cost a great deal more that way than if manufactured in quantities.

With continued best wishes for the success of "THE PHONOGRAPH MONTHLY REVIEW."

Nichols, Iowa J. W. C. H.

Editor's Note: In answer to this and similar enquiries, we must state that a complete Index will be issued eventually, but not before Volume II is completed, so that the first two years' files may be indexed at the same time, effecting a considerable saving in the expense of making and issuing an index. There has been no demand for binders sufficient to warrant our carrying them on sale.

BRUNSWICK AND OTHER CHORAL RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It seems to me very annoying that, while the Brunswick Company was making such an interesting and valuable record as the recent one of the "Credo" from the *Missa Papae Marcelli,* it should have failed to make it complete. As nearly as I can discover, however, such is the case. The first side ends with the words "et homo factus est," but the second side seems to begin "Credo in Spiritum Sanctum" (I am not absolutely positive that it is just at those words, but certainly not with "crucifixus etiam pro nobis"). Moreover, after hearing Bach's treatment of the *Crucifixus,* on the H. M. V. records from the "Mass in B Minor," I was curious to see how Palestrina would set it. I do not wish my evidence to be accepted as final, but perhaps someone else may be able to verify it.

Could you or any reader give me any information about the performance, recording, etc., of Beethoven's *Missa Solennis,* made by the Orpheus Choral Society of Barcelona (Spanish H. M. V.)?

I very much miss the former detailed analyses that were made of compositions when commenting on the recordings, giving the bar of the start and finish of each record. etc., but I suppose that lack of space forbids. The descriptive folders accompanying album sets, might well take up that task, it seems to me.

Andover, Mass. R. H. S. P.

LIGHT ON MAURICE LEVY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Maurice Levi was a popular bandmaster and orchestra leader of a generation ago. He wrote the scores for the Rogers Brothers' shows. The Rogers Bros. were comedians of the "German" type so popular at that time, and the "Reuben" songs appeared in their shows. The first, and most popular, was "When Reuben Came to Town" (about 1900). Subsequent hits were: "The Wedding of the Reuben and the Maid" and "The Troubles of the Reuben and the main". Levi was orchestra leader of the old 14th Street Theatre in New York. Later on he had a band which played at Brighton Beach and which became famous. Whether he is still living I do not know. Perhaps the Edison people can furnish additional information about this picturesque and eccentric man.

New York City, N. Y. HENRY S. GERSTLE

P. S. These songs must not be confused with "Reuben and Rachel," popularized by Percy Gaunt in the late Eighties.

T. M. W. IN DEFENCE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My emotions on reading Mr. Aleman's long letter in your last month's issue were, as may be imagined, of the greatest variety and intensity. I had most certainly not expected my unassuming citation of praise for the Chaliapin record in question to have aroused such a vehement reply, but as it is obvious that I am expected to defend myself, I hasten to do so as best I may.

First, it is rather unfortunate that Mr. Aleman who possesses not only extensive operatic knowledge, but also a very keen sense of humor (his exclusively Chaliapin Tosca program gave me no less amusement for the fact that it was at my own expense), should imply insincerity on my part. He refers to me as "someone who does not give his name, but signs with the three initials T. M. W.," as if there was something vaguely criminal about what is merely the customary practice of contributors to your correspondence columns. My full name and address are in the possession of the Editor of THE PHONOGRAPH MONTHLY REVIEW, and if I request that my initials only be published, I cannot see that that is anything but a personal matter, and one that has nothing whatever to do with a debate on the merits of the record.

Second, Mr. Aleman is a little too hasty in assuming that I have minunderstood his previous letter. It is very generous of him to apologize for his English, but it is indeed not necessary, for it is quite evident that he can express himself very well in our language, a feat on which I sincerely congratulate him, for I certainly could not do the same in Spanish! However, he states that if I re-read his letter I would discover that he had not criticized Chaliapin's voice nor his interpretation, but "simply his system of singing two parts in the same record, which is inartistic, and in that sense "rotten." Granted. But if Mr. Aleman would do me the honor to re-read my letter he

would discover that I made no attempt to excuse the practice of one artist's singing two roles on the same record (which I and every one will readily conceed to be truly inartistic). What I did try to do, and I am sorry if my purpose was not clearly evident, was to object most strenuously to Mr. Aleman's condemnation of the record in that he gave a very one-sided impression of it to any one who had not heard the disk itself. If he had added to his exposé of the dual role and his rightful indignation, a few words about the merits of Chalipan's voice, his dramatic interpretation, and the magnificence of the recording, I should have had no occasion to write as I did. But he said nothing at all about these factors, and a person reading his letter would naturally get the idea that the entire record was altogether "rotten," which I still think is a very unjust criticism, and which Mr. Aleman must think, too, for he now is careful to point out that such criticism applies *only* to Chaliapin's taking a dual role, a distinction which he did not make before.

Of course it is quite evident that we are arguing on entirely opposite grounds. But I believe that a record should rightfully be judged in all its aspects, its sins must be condemned vigorously, but not without due credit being given for its virtues. Chaliapin's Don Quichotte Finale is admittedly ridiculous from the point of view of a single artist in two separate roles; the Victor Company should be censured both for allowing this and for making no mention of it on the label. But, to stop there is to show oneself prejudiced and unjust to the actual merits of the work, acclaimed by Herman Klein, whose eminence as an operatic critic even an expert like Mr. Aleman will grant, as "perhaps the finest piece of voice recording that H. M. V. has ever issued to the public."

Mr. Aleman is a little unkind in stating that I follow the general idea in opera, to care about the voice and nothing else. "A record is magnificent if the voice of the singer is loud, even if the artist is singing something quite different from that what is written on the label." From what does he draw the conclusion? Certainly not from the actual words of my letter, whose purpose was, as I carefully pointed out, "to correct an impression which some of your readers may have been given of a true recorded masterpiece." I regret as much as Mr. Aleman that such splendid singing and recording should not have been employed to more artistic advantage (i. e. with another artist to sing Sancho), but, after all, when the fault is done, and the record issued, let us enjoy what we may of it.

As to Mr. Aleman's reference to my waiting six months to express my indignation, in justice to myself I must state that I had waited patiently for some one else to answer him. When no one else did, and when foreign reviews of the record became available, I reluctantly assumed the task myself. My letter was written two months before it appeared in print, and I was informed that owing to a large supply of material on hand for the Correspondence Column it had to be held back to await its turn for publication.

Montreal, Canada T. M. W.

A FACETIOUS VIEW

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Chuckling over Mr. Aleman's amusing conceit of an all-Chaliapin cast for Tosca, I recalled an old Buster Keaton film wherein the frozen-faced comedian gave a theatrical performance in which trick photography enabled him to play all the parts, to conduct the orchestra, sell programs, and constitute the entire audience—which consisted of rows and rows of Buster Keatons, all alike! Chaliapin might try a similar trick on records sometime.

On played piano rolls such feats are possible and are often performed. Percy Grainger, for example, will make a six-hand arrangement of one of his pieces, record first the lowest pair of hands, then the topmost, and finally give the whole affair in concert with the roll performing his recorded versions of four pairs of hands, and he himself ("in person") playing the middle pair! What would Mr. Aleman say to that, I wonder?

Roxbury, Mass. "BYSTANDER"

SUPPORT FOR MR. ALEMAN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Chaliapin urges his audience to glance over the words of the song as he announces them if they wish fully to enjoy his singing. In his opinion no one should listen to a song sung in a foreign language unless he knows the motive that inspired the composer." (from a Chaliapin program.)

From November 1927 to May 1928 is 6 months and it has taken all that time for an indignant Montreal reader T. M. W. to reply to Mr. Ricardo M. Aleman's letter. T. M. W. calls it a reply but it is no more a reply than a sow's ear is a silk purse

Mr. Aleman called Chaliapin's Don Quichotte record unartistic. It is. Mr. Aleman knows what he writes. T. M. W. does not. I have both November 1927 and May 1928 issues of your worthwhile magazine before me as I write this leter and have read again the leters of T. M. W. and Ricardo M. Aleman.

Mr. Aleman wrote that it is difficult to tell whether Chaliapin is a Baritone or a Bass. That is true. Some few years ago in an article called "Roles," in the Ladies Home Journal, Chaliapin said, "Basso though I am, my voice goes up to E above the tenor high C."

What a treat it would be for T. M. W. if Chaliapin had also attempted the Soprano part near the end of the record, and thus sung three parts instead of the two he did sing.

The nonsense of it is what made Mr. Aleman write his splendid letter.

I, for one, am thankful to him for writing and for you to printing it. As for T. M. W. pitying Mr. Aleman, pardon me while I laugh.

Montreal is a bi-lingual city with street signs, railroad timetables, etc., in English and French. I would suggest that T. M. W. make good use of his time if he lives there by learning the French language, and then he would know.

(But maybe T. M. W. is one of the fair sex.)

Better look out because Mr. Aleman knows his, and "plenteh."

Worcester, Mass. J. H. BROWN

RECORDS OF THE SINFONIA DOMESTICA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the recent catalogue of a record shop I notice the following: *Strauss*—"Sinfonia Domestica" Opus 53, by the Symphony Orchestra. Berlin—Eduard Mörike, director. Five Parlophone 12 inch double records—$7.50.

This was a surprise to me, as I thought this was one of the unrecorded works of Strauss. However, I do not wish to send for the set until I hear your comments on it.

Will it be reviewed in a coming number of the "REVIEW," or can you advise me?

Lakeville, Conn. F. JUDD COOKE

Editor's Note: We have been informed that there is a recording of this work, made just before the era of electrical recording, and that it was an excellent example of the acoustical process. As it is not listed in any Parlophone catalogue we possess, apparently has never been given general distribution, and was never heard at the Studio for review, we have given no mention of it. There can be no question, however, that Mörike would give an excellent performance. Can it be complete on only five disks? An electrical re-recording would be welcome, and possibly may be expected before long.

A NOTE ON THE TCHAIKOWSKY TRIO

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have just reached the Tschaikowsky Trio, Op. 50, on my long list of "Records Which I Simply Must Have." In the Oct. 1927 issue of Phonograph your reviewer states that it is the first complete recording of this work, and makes no other comment regarding the score.

The recording is not complete. There is a short cut of 8 measures on side 8, on page 66 of the Eulenberg score. True, the measures omitted are a repetition of the eight measures just preceding, but I see no logical reason for the cut as there is plenty of space on the record.

The other cut is in the final variation and is justified, I suppose, by a note on page 88 of the score. "On peut passer directment du signe au signe (page 104)", which, no doubt, was recommended by the composer. This cut consists of the last two measures on page 66, all of pages 89 to 103, and the first 6 measures on page 104.

I write in the belief that some of your readers, who are not familiar with the work, may be interested to know that the records do not represent the complete score.

Schenectady, N. Y. R. G. WAITE

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

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"Like all authentic masterworks, the C major Symphony has an ever-receding horizon. It gives us the sense of an enchanted familiarity: that sense both of the wonder and the nearness of life—the conviction that just beyond the next hill lies some accessible paradise of the pilgrim mind. To create and maintain that illusion is surely to conquer, by the most daring of flights, a boundless region of spiritual air."

These words of Lawrence Gilman shed more revealing light on the greatest of all Schubert's works than several pages of the most lucid analysis could ever hope to do. Such analysis is not futile—indeed, it is heartily to be recommended to every one purchasing these records—but the essence of the work, impossible to imprison in a recitation of technical details, no matter what ingenuity and genius these may demonstrate, is given sudden embodiment in a few pregnant words quoted above.

For those who wish a detailed analysis, however, no better can be suggested than that of A. Brent Smith in a little booklet "Schubert: I—The Symphonies" published by the Oxford University Press in their "Musical Pilgrim" series. And that Mr. Smith's penetrating examination of technicalities has not blinded him to the larger aspects of the work is testified to by a paragraph on the oft-repeated "length" of the symphony, a paragraph not unworthy to follow that of Gilman's: "The word 'length' in music is vague, because music is measured, mentally, not by its duration but by its interest. The symphony is long, not because it takes an hour or so to play through, but because it is tautological, repeating rather than developing. In fairness to Schubert it must be said that if other composers have kept their thoughts under firmer control it may be that other composers' thoughts have been rather more controllable. When Schubert let loose the Finale he must have felt as unable to check its madcap career as the diminutive Alice-in-Wonderland was unable to restrain the elephantine gambols of the relatively gigantic puppy. We, who have never had the power to create nymphs and fairies, or to let loose genii out of bottles, have very little notion how disobedient, wilful, and intractable these freaks from Elfland are."

However, the greatness of the work, irrespective of whether its length is truly "heavenly" or not is unquestionably established. In examining record versions we are not unreasonable in demanding that they reflect greatness; the absence of that quality would be a sin for which the conductor and recorders, rather than Schubert himself must bear the responsibility.

For several years the only phonographic representation of the work was a four-part acoustical Polydor recording by Dirk Fock and the Vienna Philharmonic. The advent of the Centennial festivities has recently brought the almost simultaneous release in England of versions by Harty for Columbia and Leo Blech and the London Symphony for H. M. V. Harty's now appears promptly in this country. Unsuccessful efforts were made to procure Blech's set in time for comparison with the other before this review should be written, and in consequence it is difficult to venture on any definite estimation of the merits of the Columbia version at hand. Whatever opinions are expressed here in regard to the performance and interpretation of the work must be given advance stipulation to be subject to revision on hearing the rival records. The Blech set has been recorded in two less parts than Harty's, but in spite of that fact it is quite complete, while Columbia disks, as revealed on following the score and stated in the manufacturer's accompanying annotation, omit twenty-eight measures from the second movement (in the B. & H. full score the cut begins three bars before the letter "F" and ends twelve bars after "G", three bars before the FF tutti; it is near the beginning of the first side of the fourth record). Though the bars omitted are recapitulatory and their material familiar enough, it cannot be denied that their loss is regrettable, if for nothing else than that it might truthfully be said the work were absolutely "complete." It is pointless to debate the actual musical merit of the passages omitted, although it would be hard to find many to condemn them; Schubert placed them there and a performance should confine itself to an exposition, not an emendation, of his intentions.

It is with considerable hesitancy that I venture upon an evalution of Harty's records, especially in that I cannot make any clear-cut statement to the effect that they are "good" or "bad." There are a baffling mingling of fine and mediocre qualities and the impression they leave upon the hearer is one of a confusion which requires no small mental effort to analyze and reduce to clarity. Perhaps I should make clear at the beginning that I approached the set with exceedingly high expectations, fairly justified, I think, by Harty's recent releases which both in recording and performance augured brilliantly for the present work. But on hearing, the first impressions were those of disappointment, a disappointment which study made explicable and also lessened.

The predominate feature of the work is the quality of the recording itself, as unlike that of the current Harty disks as can be imagined. The very beginning strikes one unfamiliarly with its sense of the horn solo projected flatly upon a dead air. There is no resonance, no tonal resiliency. Later, except in certain piano passages, lightly orchestrated, this disconcerting quality disappears, but for all the brilliance and vigor of even the best pages of the Finale, there is never the spaciousness, the full-blooded sonority of the Rosamunde or Abu Hassan Overtures. The listener asks himself with dismay, "Is this truly the Halle Orchestra?" With further hearings one's ear begins to recognize the partly concealed familiar features, and discovers that it is indeed the Halle Orchestra, playing well—but not **sounding** so.

A paragraph in H. Gibson Warwick's article, "Concert Hall or Studio?", in the current issue of our British cousin, "The Gramophone," gives the clue to the problem. Mr. Warwick writes a keen and stimulating protest against the abandonment of concert hall recording in favor of studio recording for the purpose of getting rid of the "echo" noticeable in recent orchestral recordings and the object of condemnation on the part of some record buyers. "For the absolute abolition of 'echo' furnishes the electricians with a very simple problem. They merely need to replace the familiar "sound" of the concert hall with the unfamiliar 'sound' of the studio; in every way a retrograde step, but one which has already been adopted, presumably in response to misguided fulminations against 'echo.' It has been done, for instance, by the Columbia Company in the case of the Schubert C major Symphony with lamentable results. Not only have the distinctive characteristics of the Halle Orchestra's playing, so admirably captured in the Free Trade Hall records, been utterly destroyed, but the general standard of the recording has declined to a grave extent. The orchestral balance in particular has been completely upset, while the strings whistle feebly, the wood wind sounds pale and forlorn, the heavy brass bleats impotently, and the horns hoot as they did in the early days of the electrical phenomenon. All semblance of an actual concert performance has been eliminated, while players and conductor, cooped up in the restricted space of the studio cannot be said to give of their best. It is devoutly to be hoped that the Columbia Company will return to the Free Trade Hall for their next Halle recording."

After ejaculating a hearty "Amen!" to the last sentence, I must hasten to state that Mr. Warick's catalogue of the evils of the recording as made in the studio has been exaggerated considerably by the intensity of his disappointment, which he felt, as every music lover will feel, in comparing the symphony with the other Halle works. His condemnation is a little too sweeping. I have observed that as soon as the volume of the music reaches a sufficient amplitude (that is, except in quiet, thinly scored passages), the orchestra loses a sort of accordion quality and the instruments begin to assume their rightful characteristics, and we recognize the inimitable Halle first oboe, the individual first clarinet, and the other "first men" whose work in previous Halle records is so familiar. The timpani comes out well, the trombones excellently, the horns less well, and the body of string tone with mediocrity. While one still misses the realism and spaciousness of the other recordings, it is possible to gauge accurately the performance and reading apart from their phonographic presentation.

And for them I can have nothing but praise. Despite the handicaps under which Harty has labored, his performance is one by no means unworthy of his powers. The last movement must advisedly be termed magnificent, from the arresting, intoxicating thrill of the opening, throughout all that god-like struggle wherein those four significant half-notes (announced so subtly by the horns) of the second theme rise from obscurity like a Asiatic emperor who sweeps with accumulative force down the world until it is all ablaze with his fires. Recording to the contrary notwithstanding, is there an iota of soul-shattering power of the impact of those four notes as they are thundered out toward the end which Harty does not achieve? And with equal genius he accomplishes the gradual deflation called for by the diminuendo passages at the end of Parts 2 and 3 of the movement.

Passing by his first movement, with even the allargando passage at the end, as undistinctive—while competent, Harty's reading of the Andante con moto elicits particular praise for the virilty of the treatment of the first subject. It is a very masculine performance; something of the romantic glow of the second theme, of the famous horn call (Schumann's "heavenly visitor,") of the passage before the return of the second theme in A major, is lost perhaps, but in its place Harty has substituted a firmness of texture, a geniality which perhaps serves as a very English equivalent of Teutonic romanticism.

The Scherzo with its greater pace and tonal amplitude is comparable to the Finale in its greater freedom from the handicaps of the recording. Here Harty is on ground which is peculiarly his own: all his characteristic zest and alert, sensitive humor are splendidly displayed. The performance reflects equal credit upon the orchestra; the strings in particular show to advantage, doubtless because the rapidity of their passage work prevents the weakness of their recorded body of tone from becoming apparent.

There are innumerable details which might be pointed out for praise: the rhythmical piquancy of the figure introduced by the trumpet just after the horn call in the second movement, and played with such invariable daintiness by the instruments that echo it later, is one that should not escape mention. The opening of the Finale has already been praised, but cannot be so too often! Such merits of conductor and orchestra seem the more admirable, the more significant, that they were not realized in one's first disappointment with the work.

The study of these records is one which may mean infinitely more than the complacent and acceptive hearing of disks of admittedly greater phonographic merit. I think that of this work it is more true than ever that one will get out of them a pleasure in direct proportion of the thoughtfulness with which one studies them. I am sorry that they are not free from the defects I have called attention to above (and perhaps unduly stressed), but by virtue of those very defects it is possible for one to realize more clearly the solid worth of the musical merits which are there for those who will seek them out.

Victor 6826 (D12, $2.00) **Glazounow: Valse de Concert, Op. 47** played by **Alfred Herz** and the **San Francisco Symphony.**

I wonder why Dr. Herz should have chosen this particular waltz for recording; it has as little positive merit as it has positive demerit. Characteristic of its composer, it is as neatly turned as one should wish for; in compounding it so ingeniously Glazounow forgot merely one ingredient, that of character. The San Franciscoans play it very gracefully indeed; the wood wind in particular sound to excellent advantage. The recording is a little out of the ordinary, for while the orchestral tone is undistorted throughout, the intensity of the amplification causes one's instrument to do the not unfamiliar "mouse in the soundbox" act. For all that, the record will displease no one; it is disappointing only in that one wishes such obvious talents of composer and conductor might exert themselves in a more positive manner.

Victor (German list) 80701 (D10, 75c) **Smetana: The Bartered Bride Overture,** played by the **Germania Opera Orchestra.**

No conductor is named on the label and I doubt whether the overture can be complete on a ten-inch disk, but for an excellent cheap version this takes high praise. While Dr. Mörike's Odeon record is still the best available performance of this lively and ever pleasurable work, this disk comes close to surpassing it on several points, and actually does so far as clarity and effectiveness of recording is concerned. The orchestra is hardly as good, however, and the pianissimos a little too weak. But don't overlook it, especially if price is an important consideration in your selection of records.

Columbia 2066-M (D10, $1.00) **Grainger: Colonial Song,** for two voices, harp, and orchestra, conducted by the **Composer;** soloists, **Anita Atwater,** soprano, and **Luis Alberto Sanchez,** tenor.

Grainger adds steadily to the list of his recorded works, made under his own versatile and indefatigable direction. This one, with its Puccini cantando style, is in amusing contrast to the recent Gum-Suckers' March. It is very veiled Grainger, but he is not altogether unrecognizable behind the wordless vocal lines. Grainger addicts will like it, as they like the piano transcription which he plays in recital, and others will find it pleasant and rather innocuous. It is extremely well done; the soloists, orchestra, and recording deserve generous praise.

Columbia 7158-9-M (2 D1s, $1.50 each) **Bizet: Carmen—Overture, Entr'actes Acts 2, 3, and 4,** and **Ballet Music from Act 4,** played by **Henry Wood** and the **New Queen's Orchestra.**

In the familiar but never hackneyed Carmen Suite Sir Henry Wood is very much on his own ground. With the excellent recording at his disposal here he succeeds in turning out a most creditable recorded performance. May we have more works like this from him; they surely will be generously supported.

Columbia 50071-D (D12, $1.00) **Wallace: Maritana—Overture,** played by the **Columbia Symphony Orchestra** under **Robert Hood Bowers.**

A pleasant overture and one that is all too seldom heard in this country. Mr. Bowers does well with it, and the orchestra and the recording give him competent support. I like particularly the brief fugal episode on the second side. A work which should find favor; probably the best to date in the Columbia Symphony Orchestra's series.

Odeon 3226 (D12, $1.25) **Zampa—Overture,** played by the **Grand Symphony Orchestra.**

A continuation of a notable series of overture recordings. There is not a great deal that can be said about it either for good or bad. It is a fair piece of orchestral playing and recording, in no wise distinctive or particulaly impressive. Perhaps if the "Grand Symphony Orchestra" had not made so brilliant a debut (with its famous Light Cavalry Overture), its later works would more easily satisfy one's expectations.

H. M. V. D-1316 (D12) **Weber: Oberon—Overture,** played by **Leo Blech** and the **Berlin State Opera House Orchestra.** (Imported through **The Gramophone Shop.**)

Enthusiastic praise for Dr. Blech's version of the Oberon Overture has been drifting into the Studio for some months and consequently it was with rather more than usual interest that we put the record on. The recording and the orchestra are good; in several ways it is a better example of orchestral recording than the H. M. V.—Victor

Coates version, out in this country for some time and generally accepted as the best available record of the work to date. With the readings, however, there is still a good deal to be said for Coates whose alertness, precision, and well-controlled momentum contrast rather more than favorably with the tendency to slackness shown by Blech whose easy-going performance is considerably out of proportion in places. The opening is good, but far too loud, and the wood wind do splendidly throughout. The lack of fibre to the performance; the sense of fussy haste at the end, for instance, is what keeps it from the first rank. Coates, with a far more orderly and proportionate handling of his material, will make a more musician-like and satisfying impression for most people.

French H. M. V. W-864-5 (2 D12s) **Bach: Concerto in C for Three Pianos,** played by Mlles. **Pignari, Schavelson, and Descaves,** with an Orchestra under the direction of **Gustave Bret.** (Imported through **The Gramophone Shop.**)

Every addition to recorded Bach literature is to be greeted with open arms, with peculiarly keen joy for such works as can seldom be heard in the concert hall. This particular concerto is the best known of the several Bach works for two or more pianos and string orchestra and is not infrequently listed on symphony programs, of recent seasons usually by Maier and Pattison with Shattuck, Hutcheson, or some other well-known pianist to complete the trio. However, one doesn't get the chance to hear it every day—or year for that matter—even in the largest musical centers, and Bach above all composers profits by the repetitive possibilities of recordings. I am sorry that it is not possible to hail this work as a phonographic masterpiece: the performance under M. Bret is competent enough without possessing great lucidity, but the recording is at best only fair in comparison with current standards, and the particular records heard for review were further handicapped by bad centration with the consequent pitchwaver that is so unpleasant. (Are the French manufacturers actually far behind ours in this respect, or is it mere chance that several of the French H. M. V. disks at the Studio have been "swingers"?)

But imperfection centration can be corrected and the sheer effectiveness of recording isn't everything; there would seem little chance of this concert's being recorded again in the near future. It is very much worth having in spite of its defects, which, after all, are by no means as serious as perhaps I have implied. The last movement is extremely well done and exhibits the pianistic talents of the three French mademoiselles to advantage. Bach was not loathe to write undeniably virtuoso passages; here they made a Finale of genial brilliance to a work whose first and second movements are of a sturdy and close-woven texture, satisfying both intellectually and emotionally.

French Columbia 12534 (D12) **Borodin: Symphonic Sketch —In the Steppes of Central Asia,** played by **Phillippe Gaubert** and the **Paris Conservatory Orchestra.** (Imported through the **H. Royer Smith Company,** Philadelphia.)

The designation "sketch" is apt, for Borodin's piece is slight enough in substance, although not unbefitting its purpose, the accompaniment of a tableau in a "grand scenic production" with which two casual impresarios proposed to celebrate the twenty-fifth anniversary of the reign of Czar Alexander II (1880). Moussorgski, Rimsky-Korsakow, and others were asked to furnish the musical accompaniments for the various living pictures in project, which eventually fell through with the disappearance—as mysterious as the arrival—of the two impresarios. However the subject matter of the tableaux had been "selected happily and gratefully for music," Rimsky-Korsakow writes in his Autobiography, and the pieces remained to find a place in the concert hall, this of Borodin's even winning considerable popularity.

The score is accompanied by a program: "In the silence of the sandy steppes of central Asia sounds the first refrain of a peaceful Russian song. One hears also the melancholy chants of the Orient; one hears the tread of approaching horses and camels—a caravan escorted by Russian soldiers makes its way across the immense desert, continuing its long journey without fear depending with confidence on the protection of the Russian warriors.

"The caravan moves on and on. The songs of the Russians and those of the native Asiatics form a medley of confused sounds, their refrains are blended a long time in the desert, becoming ever fainter and fainter, and are finally lost in the distance."

The music is no less unpretentious than the program and it is played here with becoming directness and absence of affectation. The recording is good; the orchestra and conductor make little definite impression, in contrast to their more revelatory performances of Dukas' L'Apprenti sorcier and Mozart's Figaro overture. If one does not demand to be impressed, this disk is sure to give mild pleasure. In any case, the composition itself should be represented on records and Gaubert has done the task in workmanlike fashion.

Polydor 66463 (D12, $1.50) **Ravel: Alborado del Graciosa,** played by **Otto Klemperer** and the **Berlin State Opera House.** (This and the other **Polydor** records reviewed this month were imported through the **H. Royer Smith** Company, Philadelphia.)

"Alborado" and "Aubade" are the Spanish and French terms for a morning serenade. 'Gracioso," according to Jean-Aubrey, implies a "kind of buffoon full of finesse . . . For the ever alert mind of this type it would seem as if night were never present; for him it is ever the hour of the aubade, ever the hour of smiles and of delicacy. He is skilled in pleasant mockery and is loathe to vociferate. He enjoys the sweetness of living and is unaware of its reflections." Surely Ravel depicts here the jovialities of some Spanish minstrel, a gay old dog with a sly and casual eye, a raconteur of rare and racy tales. The piece was orginally for piano in the set "Miroirs," composed in 1905, and orchestrated later by the composer.

This recording by Klemperer is the only one to date, but there is a possibility of its not remaining so for long, judging by the rapidity with which the French phonograph companies are recording works of their native composers. It is one of the early Polydor electrical disks and is much better than most of them, although it hardly stands comparison (from the point of view of recording alone) with current American and British releases. It might best be compared, perhaps, with Furtwangler's Polydor-Brunswick version of Beethoven's Fifth, although the shrillness of the strings is less noticeable here. There is the same sense of stark, dark power, with but little resonance and sonority. The performance is good, but perhaps a trifle heavy; I can easily imagine Gaubert or Coppolla doing it with more delicacy. However, Klemperer's reading achieves a brusque sort of ironic humor quite in keeping with the character of the piece. It is very much worth hearing, and having Most collectors of orchestral recordings will be sure to find a place for it in their libraries.

Polydor 66549-51 (3 D12s, Alb. $5.00) **Schreker: The Birthday of the Infanta,** played by the **Composer** and the **Berlin State Opera House Orchestra.**

In the gallery of modern composers Franz Schreker stands a strange and tortured figure. Viennese by birth, he is typical of post-war Germany (he is director of a Berlin Conservatory) in his desperate inability to reconcile the conflicting emotional and intellectual stresses which wrench both his music and himself. His is a decadent and centrifugal art—or rather an amorphic conglomeration of several arts in which sincerity and sensationalism are inextricably mingled. The influence of Tristan and Puccini's operas is obvious; a dozen other influences are scarcely less evident. Whatever one may think of the absolute value of his music, it is far from being without interest and recorded performances made under his own direction are particularly welcome inasmuch as his works are seldom played in this country.

The Birthday of the Infanta is a suite written after Oscar Wilde's miniature masterpiece of the same name. Schreker's choice for illustrative pieces is as follows: I. Dance, Entrance Procession, and Tournament. II. The Marionettes. III. Minuet of the Dancing Boys. IV. Dance of the Dwarfs: With the Wind in Spring. V. In Blue Sandals Through the Corn; In Red Garments in Fall. VI. The Rose of the Infanta; Aftermath. (Each section occupies a record side.)

The music, while it catches little of the twisted beauty of Wilde's little tale, is among Schreker's more genial achievements. It no doubt merits that over-worked adjective, "colorful," and in the moments when it abandons obscurity and repetitiveness, intensity and melodiousness give the music both charm and force. Part V. is perhaps the most striking musically, as it is the most effectively recorded. The muted, choked lyricism of The Marionettes gives pleasure, too, albeit of a somewhat unhealthful nature. The performance is fair, and the recording unevenly good and mediocre. The strings come through with a good deal of shrillness; the timpani are excellent, particularly on parts 4 and 5, but on the whole one misses the perfection set by the latest orchestral recordings.

This is a re-recording, by the way, and of course a distinct improvement over the acoustical version in which many of the details of color and construction were lost. There will be many who will find the work of no little interest and novelty.

Light Orchestral

PAUL WHITEMAN SPECIALS

Columbia 50068-D (D12, $1.00) **The Man I Love,** and **My Melancholy Baby.**

Columbia 50069-D (D12, $1.00) **The Merry Widow,** and **My Hero Waltzes.**

Columbia 50070-D (D12, $1.00) **La Paloma,** and **La Golondrina.**

Columbia 1401-D, D10, 75c) **Last Night I Dreamed You Kissed Me,** and **Evening Star.**

Columbia 1402-D (D10, 75c) **Constantinople,** and **Get Out and Get Under the Moon.**

All played by **Paul Whiteman** and his **Orchestra.**

Having won the plump Founder of Symphonic Jazz away from the Victor Company, Columbia evidently resolves to celebrate the occasion with full ceremonials and to give their new star an unprecedented "send-off." Special labels and record envelopes are used and their effect is, to say the least, arresting. Accompanying the release of the disks themselves is a vast publicity campaign whose posters, streamers, and radio broadcasts are doubtlessly familiar to every record buyer by the time this appears in print.

The records make a brilliant aural as well as optical effect. The recording is exceedingly powerful, sometimes in the larger disks to the point of over-amplification. Of the dance numbers the first coupling (Last Night and Evening Star) is the less striking, although its extreme blandness will make a strong appeal to the more sentimentally inclined dance-population. 1402-D should make a strong bid for new popularity successes: the alphabetical fantasy on one side is made up largely of clever vocal work, while the reverse is a sure "hit," smooth, but inoffensively, and very neatly turned indeed. (It is not, by the way, to be confused with that ancient automobiling song. "Get Out and Get Under" which enjoyed its brief day of fame, lo, these many years ago.)

The twelve inch disks are built on more elaborate and ambitious lines; most of the pieces are in special arrangements by Ferdie Grofe who has labored valiantly to display as much as possible of his very considerable knowledge of jazz orchestration. Certain passages achieve remarkable complexity; perhaps the Pee-pul will find them a sugar-coated pill which on swallowing will leave the patient fully able to follow—and to like—the intricate texture of modern so-called serious symphonic works. At any rate, there can be no question but the "jazz-hound" who knows these works is a great many steps nearer Strawinski. The endings, in particular, with their tendence to avoid or at least to disguise the orthodox dominant-tonic cadence, will surely do something toward making the cadential progressions of modernistic music more readily comprehensible. Of coure, it should not be thought that modernism rules here supreme; the inevitable vocal choruses rapidly dispel that suspicion. Side by side with the passages of marked originality are others which are of marked obviousness—which is to be expected, and in fact is actually demanded.

The Lehar Waltz disk strikes me as the best of the group by a good margin. The playing is fine throughout and the arrangements are more closely knit than the variation-form which tends to make some of the others sound a trifle disjointed. My Hero is particularly well done, with a little piano solo that merits attention, My Melancholy Baby is another good work with an effective vocal chorus; The Man I Love contains some very ingenious effects, but here the chorus strikes a most obvious note. La Paloma and its coupling introduce some novelty guitar playing, La Golondrina is sentimental to the nth degree, but those who will like it will like it very much indeed.

Is symphonic jazz to develop a new vein of musical composition? Hear what Whiteman does with familiar tunes

and then decide for yourself. Whatever you make think about the permanent worth of a form which as yet lacks in structural firmness what it boasts in color and ingenuity, you will be unable to deny the interest and novelty that Whiteman and his men achieve here so brilliantly.

Brunswick (Russian list) 77006 (D12, $1.00) **Lubomirski: Danse Orientale,** and **Rimsky-Korsakow: Song of India—Fantasy,** played by **Biijo's Balalaika Orchestra.**

One of the best balalaika records to reach the Studio in many months, and one of the best couplings of pieces of this type. The performances are firm, clear, and well proportioned, and the recording is excellent. A striking proof of the contention that there exist works which are "light" and yet thoroughly satisfying musically.

Brunswick 3820 (D10, 75c) **The Glow Worm,** and **Narcissus,** played by the **Miniature Concert Orchestra.**

The Miniature Concert Orchestra seems by no means miniature in either make-up or ability. These versions of undying salon masterpieces are thoroughly competent in every respect.

Victor (International list) 35919 (D12, $1.25) **Waldteufel: Gold and Silver Waltz,** played by the **International Concert Orchestra,** and **Strauss: Emperor Waltz,** played by the **International Novelty Orchestra.**

Rather colorless performances. The organ which takes an important role in the Novelty Orchestra seems a trifle incongruous in a Strauss waltz. The recording is good.

Victor (International list) 80626-7 (2 D10s, 75s each) **Rondenilette** and **Today Somebody Could Have His Lucky Day With Me, Joseph, Oh Joseph,** and **Madame Pompadour** Waltz, played by **Marek Weber and his Orchestra.**

Hits from "Madame Pompadour" smoothly played in Weber's characteristic style. The recording as always is excellent.

Brunswick 20059 (D12, $1.00) **Melodies from Herbert's Operas,** played by the **Brunswick Concert Orchestra.**

A record that does not impress one very favorably. The recording is unpleasantly shrill and the playing none too finished.

Victor 35922 (D12, $1.25) **Hearts and Flowers,** played by **Shilkret** and the **Victor Concert Orchestra,** and **The Glow Worm,** played by **Bourdon** and the **Victor Concert Orchestra** with Organ and Chorus.

New issues of two standard favorites. The performances are good throughout and the recording is excellent. The Glow Worm is hardly as effective here, however, as in the Victor Salon's Orchestra's version, or for that matter, as in the choral arrangement sung by the Boys and Girls Chorus of Brooklyn (Victor 35814).

Victor 35921 (D12, $1.25) **Ah! Sweet Mystery of Life,** played by **Waring's Concert Orchestra,** and **Chloe,** played by **Whiteman's Concert Orchestra.**

Billed as "Another of those sensational twelve-inch concert orchestra records," this disk offers an exasperating mingling of some splendid merits with some disheartening lapses into the sheerest banality. It's very much worth attention, however, if only for its best passages. Waring's Pennsylvanians have been doing admirable work in their latest releases and take good advantage of the opportuity for a larger work with a increased band. They play very pretty—sometimes ingenious—variations on Herbert's "Naughty Marietta" Dream Melody, popularized under the ridiculous title of Ah! Sweet Mystery of Life. But the ultra-suave tenor counteracts the best efforts of the orchestra, and his falsetto close is thoroughly cheap. I hope the orchestra will display its talents unassisted in its next release. Whiteman makes a veritable Music-Drama, or perhaps Melodrama, of Chloe. The beginning is surprisingly orginal and startlingly ingenious. But again the chorister with his sentimentalized glossiness cuts one's pleasure short. But it is keen while it lasts. R.D.D.

Instrumental

PIANO

English Columbia 9230-2 (3 D12s) **Brahms: Waltzes** for Piano Duet, Op. 39, played by **Edith Barnett** and **Vladimir Cerniknoff.** (Imported through the **H. Royer Smith Co.,** Philadelphia.)

In the rapidly accumulating group of recorded Brahms literature these genial waltz-sketches deserve an honorable even if minor niche. They are slight enough as far as contents go perhaps, but they have been and will continue to be a source of very lively pleasure to duettists. This set has many merits; the waltzes are played in their original arrangements; all the repeats are taken so that each piece seems not too brief; and the performance is unostentious and competent. No pretensions are made to virtuosity, there are no tempo or dynamic exaggerations, and the impression the set leaves is both satisfying and pleasant. The recording is good and quite realistic, although the piano tone is somewhat brittle and none too sonorous. The waltzes are fifteen in all, plus—in this version—a finale, which proves to be a repetition of No. 1 to round out the work. Many of the pieces are familiar separately, particular No. 15, in A flat, which is available in several recorded versions for piano solo. Piano record collectors should take pains not to overlook these records. (They provide good opportunity, by the way, for enterprising pianists to practice fourhand parts alone. Tune the phonograph to the piano and play along; it's nearly as good sport as "shadow conducting" of orchestral records.)

Brunswick 50104 (D12, $1.00) **Debussy: Valse—"La Plus Que Lente"** and **Niemann: Silver Cascade,** played by **Walter Gieseking.**

Over a year ago, when Gieseking began taking the American musical world by story, the word "went around" that he was to record for Brunswick and the eyes of many record buyers have been turned avidly in that direction for many weary and unfruitful months. At last the promise becomes an actuality and one of the very finest musicians of our time is given electrical phonographic representation. This first release is slight enough in content, but even so it bears unmistakable evidence of Gieseking's superb pianism wedded to a recording of remarkable smoothness and flexibility, transmitting all the fluid perfection of Gieseking's playing. There is an excellent violin arrangement of the Debussy waltz available by Heifetz of Victor, and there have been several good piano versions, but it is quite safe to say that Gieseking's stands easily above them all. The pseudo-impressionistic Silver Cascade on the reverse is obviously bait for the public which gives such handsome and unflagging support to the various issues of "The" (i. e. the E flat) Chopin Nocturne, Paderewski's Minuet, and similar works. Perhaps a purist should condemn it as merely a later edition of the celebrated salon masterpieces yclept Rippling Streams, The Waterfall, etc., but on hearing Gieseking play it, I am sure that even the most strait-laced purist would find little desire to condemn, so intense would be his pleasure in the sheer limpid grace of the playing, a limpidity which is further heightened by the admirable tonal qualities of the recording. The disk can unhesitatingly be recommended to everyone; no one is too much or too little of a musician not to derive pleasure and value from it. Perhaps later Gieseking will do some of the Mozart, Bach, and Brahms which have made his concerts oases in the arid wastes of the average season of piano recitals by those who do not share his musical sensibilities and intelligence.

Columbia 5078-M (D12, $1.25) **Rachmaninoff: Polichinelle,** and **Prelude in B flat,** played by **Leff Pouishnoff.**

Pouishnoff has been releasing some excellent works in England, among them the recent five-disk recording of Schubert's G minor Sonata, these Rachmaninoff pieces mark his first American release. Both are good: the Prelude is thundered out impressively, albeit not without a slight blurring to be attributed likely to the recording, and the Polichinelle is played with contrasting **brutal vigor** and smooth lyricism—a fine version. Both pieces give good promise for Pouisnoff's future releases.

Columbia 5079-M (D12, $1.25) **Paderewski: Minuet** in G major, **Brahms: Waltz** in A flat, and **Mendelssohn: Spring Song,** played by **William Murdoch.**

It is a matter of wonderment why it should be thought necessary to import recordings of three such familiar pieces as these, but at any rate, here they are, done,—it must be conceded—with extreme deftness. The recording is good without being in any way remarkable, and the playing is very smooth without falling into sentimentality or sloppiness. A disk that is sure to please everyone to whom the pieces are of interest.

Master Yehudi Menudin

VIOLIN

Victor 1329 (D10, $1.50) **Ries: La Capricciosa,** and **J. H. Fiocco: Allegro,** played by **Master Yehudi Menudin.**

Apparently Victor has been spurred on by Columbia's capture of Myra Hess, for last month saw the appearance of the first record from Horowitz, and this the record debut of such varied celebrities as Dorlores Del Rio, John Barrymore, and Yehudi Menuhin. The fame of the last named is undoubtedly familiar to most readers of these pages. Among the seasonal crops of wunderkinder he has emerged as an authentic artist, hailed not merely as an eleven-year old boy with a genius for the violin, but as a genuine musician dependent on sheer musical merits for his success. The story of his sensational career needs no retelling here. A pupil of Louis Persinger, Enesco, and Ysaye, he has appeared in recital in New York and San Francisco, and played as soloist with the New York and San Francisco Symphonies. After the last concert in the latter city (given to an audience of over 10,000) his parent wisely announced his decision that Yehudi should return to his studies and the privacy of a normal healthy childhood, appearing in public perhaps once a year at the most to demonstrate his artistic development. There is little danger of his not being heard from. His is not the flash talent of the ordinary prodigy, but the early revealed genius of the true artist.

His first record gives good proof for this assertion, in fact it virtually flabbergasts one with its astounding display of assurance and maturity. Yehudi is very much the master of both his instrument and himself. The capriccioso by Franz Ries makes considerable technical demands on the player, but the boy satisfies them with effortless ease and if that were not enough, expends obvious care in bringing out whatever musical worth there is in the piece. The Fiocco Allegro on the reverse is less of the show piece, but provides even more convincing testimony to Yehudi's poise, precision, and power, a tri-partite crown which he wears with as much unspoiled confidence as he executes a difficult passage or polishes off a phrase.

(Is the record label correct in attributing this Allegro to J. H. Fiocco, or is it an error for G. H. Fiocco, member of a noted musical family which flourished in Brussels in the early part of the eighteenth century?)

Altogether apart from the personal interest Mehudi gives the record, it is most emphatically worth hearing and obtained for its inherent merits. It is easily one of the best violin releases of recent months and can be given an endorsement entirely without reservations. Louis Persinger, the boy's teacher, plays the very competent and unobtrusive accompaniments. Needless to say, the recording itself is of the very first rank.

(For the benefit of those who will want to tell their friends about him, I should add the information that the boy's name is pronounced, according to the Victor Company Yeh-**hoo**-dee Me-**new**-in.)

Columbia 145-M (D10, 75c) **Heuberger-Kreisler: Midnight Bells, and Bergh: Evening,** played by **Sascha Jacobsen.**

One of Jacobsen's best releases. The playing is smooth and finished, the recording is excellent, and the pieces, while slight, make pleasant listening. Arthur Bergh, composer of the reflective tone-picture Evening, plays the discreet and well-balanced accompaniments.

Columbia 5077-M (D12, $1.25) **Tchaikowsky: Serenade Melancolique,** played by **Naoum Blinder.**

Blinder is better represented here than by his first release. The excessive blandness of the playing added to Tchaikowsky's morbid sentimentality will make the work impossible to all but confirmed Tchaikowsky addicts, however. The recording is good; the violin tone luscious to the point of over-ripeness.

Columbia 147-M (D10, 75c) **Gluck-Kreisler: Melodie,** and **Beethoven-Kreisler: Rondino,** played by **Yelly D'Aranyi**

Those who associate this famous Hungarian violinist with virtuosity and brilliance alone should spare no pains to hear her in these two little pieces, whose simplicity and charm, is enhanced by the firm delicacy of her playing and the cool loveliness of her violin tone. A little disk that can give a great deal of pleasure! And at 75c it surely is an excellent bargain.

VIOLONCELLO

Columbia 148-M (D10, 75c) **Tchaikowsky: Chanson Triste,** and **Handel: Largo,** played by **A. Phillip Nifosi.**

No information comes to hand regarding Nifosi except that this is his Columbia debut. His playing is restrained and while the tonal contrasts are slight, they are very smoothly graduated. His 'cello tone is rich without being overluscious. For all these quiet virtues, the Largo is more than a trifle dull, and the Chanson Triste restful rather than impressive. A good disk for those who seek the gentler musical qualities.

ORGAN

Victor 9121 (D12, $1.50) **Franck: Piece Heroique,** played by **Marcel Dupre.**

At last the Victor Company has begun to make the great series of H. M. V. organ records available in this country, beginning fittingly with the first big new process organ recording, a work which is to its particular class what the early Coates Wagnerian excerpts are to orchestral disks. There are many in England who hold fast to the conviction that this Dupré version of Franck's Pièce Héroïque is still the finest organ record to be made (see the article on "The New Colossus" in the March issue of this magazine.) And perhaps they are justified, for the merits of the instrument, the playing, and the recording are striking and considerable. The piece is by no means fully representative of the very best in organ literature, but it is admirably calculated to win new converts to the "King of Instruments." It should be heard by all means, if only to learn what first-rate organ recording really means. May it be followed by some of the larger Franck and Bach works now issued so rapidly abroad. The opportunity to hear good organists playing really fine music on really fine instruments has not been granted to every American music lover. The Victor Company deserves their gratitude for providing it.

Choral

Victor 21428 (D10, 75c) **Star Spangled Banner,** and **America,** sung by the **Victor Mixed Chorus.**

Re-recordings of patriotic specials. The singing is somewhat matter of fact, but it is "good and loud," the accents are crisp, and the effect is satisfactorily stirring.

Victor 21373 (D10, 75c) **O Mary Don't You Weep,** and **Couldn't Hear Nobody Pray,** sung by the **Utica Institute Jubilee Singers.**

If you are one of those who unable to overcome an abhorrence of male quintets, not excepting even the Revelers, O Mary Don't You Weep, as sung here, will make you execute an immediate and lively volteface. Praise the best white singers as one will, and the talents of such organizations as the Revelers are indisputable, when it comes to real male quartet or quintet singing, the palm goes everytime to the negroes. This example here is a splendid one and the masterly performances are aided by perfect recording. Can't Hear Nobody Pray is good and is sure to be liked, but its coupling simply bowls one over. A disk to be given the heartiest endorsement.

Vocal

Victor 4053 (D10, $1.00) **Ramona,** and **Ya Va Cayendo,** sung by **Dolores Del Rio.**

Miss Del Rio is a young woman of great natural gifts and evident intelligence in using them. No one who has seen her on the screen can fail to be grateful to her for bringing a new note to the limited range of the fil-lums. Now she gives further proof of her versatile talents by bringing a new note to records, and having created the title role in the film version of Helen Hunt Jackson's masterwork, "Ramona," she makes an appropriate record debut with the theme song of that production, which has recently achieved such extensive (and inexplicable) popularity. Miss Del Rio forces Gene Austin, Ruth Etting, and the rest kindly but firmly into the background, and if you already have one or many Ramona disks, you will have to discard them in her favor. The Del Rio voice is as individual and as seductive as the girl herself; it has curious clarinet qualities in both the open, dark velvety quality of its lower range, the colorlessness of its middle register, and the intensely feminine and lyric qualities of its upper. Her vocal training has not yet enabled her —or her hearers—to forget her breath control, and her phrasing and equanimity suffer occasionally in consequence. In the "Mexican love song" on the reverse, Miss Del Rio lets herself go a little more and her singing becomes somewhat harsher. But she is still no less worth hearing than seeing!

Columbia 8943-M (D12, $1.50) **Elisir d'Amore—Quanto e bella,** and **Una furtiva lagrima.**

Columbia 8944-M (D12, $1.50) **Gli Ugonotti—Bianca al par di neve,** and **I Pescatori di Perle—Mi par d'udire ancora.**

Columbia 8945-M (D12, $1.50) **Carmen—Romanza de fiore,** and **Osma: Ay del Ay.**

Columbia 8946-M (D12, $1.50) **Mefistofele—Giunto sul passo estremo,** and **Dai campi dai prati.**

Columbia 3915-M (D10, $1.00) **Bettinelli: Cuore Infranto,** and **Penella: Espanolita.**

All five records are sung by **Hipolito Lazaro,** tenor, to orchestra accompaniment.

These are foreign recordings, undoubtedly made in Italy with La Scala Orchestra. The conductor is unnamed, an omission more significant than usual, as the records all testify to the presence of a capable, not to say assertative, director. Indeed, Lazara for all his excellent voice—one which pleasantly combines robustness and tonal purity, seems at times a trifle too docile under the conductor's hand. Beyond that mild criticism I can have only praise for these records. Without being in any way startling, they are distinguished by most admirable tonal qualities, as well as by performances which fall comfortably upon both the ear and the mind. Above all, they are exceedingly "easy to listen to." The accompaniments are discreetly balanced and smoothly played and the recording never approaches over-amplification on one hand, or weakness on the other. The disks are almost equally good, but if pressed for a choice I should name No. 8945-M and 8946-M.

Columbia 8941-2-M (2 D12s, $1.50 each) **Mascagni: Il Piccolo Marat—Gran dueto,** Act II, sung by **Hipolito Lazaro** and **Mafalda de Voltri.**

Il Piccolo Marat is new to me, but this four-part duet is not written in a vein of startling nevelty. Lazaro and de Voltri are well worth hearing, however, even although one does not expect a great deal of the music. The performance is a trifle tailor-made and no great energies are wasted by any of the participants. The recording of the same excellence as in Lazaro's solo releases listed above.

Victor 9205 (D12, $1.50) **I've Just Got Off the Chain,** and **Oh How I Wearie Dearie for You,** sung by **Harry Lauder.**

Lauder seems to have discovered the secret of eternal youth. Appearently he will go on singing his familiar songs in his equally familiar manner time without end. The demand for them seems no less interminable. Those who are numbered among his admirers will find this disk as satisfying as the others.

Victor (Mexican list)) 4040 (D10, $1.00) **Estrellita,** and **Serenata Mexicana,** sung by **Nina Koshetz.**

A Nina Koshetz record is an event that is to be hailed with jubilation, especially when the release is of the excellent recording and mellow accompaniments boasted by this particular disk. Is there a better record of Estrellita available? I doubt it. The Serenade side gives me even greater pleasure, however; a piece of gently sentimental warmths, and an apt vehicle for Mme. Koshetz's voice, for which praise is hardly necessary. A disk that cannot fail to give enjoyment; it should not be overlooked.

Brunswick 15131 (D10, 75c) **Mozart: The Magic Flute—La Dove Prende,** and **Don Giovanni—La Ci Darem La Mano, sung by Rosa Raisa** and **Giacomo Rimini.**

There is a wealth of excellent vocal releases this month, but of them all this is perhaps the rarest and loveliest jewel. Was Rosa Raisa ever in more beautiful voice. Rimini provides a discreetly balanced and rounded other half of the ensemble and the orchestra and recording take their cue from Miss Raisa in fairly surpassing themselves. There is absolutely nothing of the sensational or the brilliant in this work, but sheer pure beauty! Mechanically, too, the disk is one of the best Brunswick has ever issued. It would deserve handsome support at celebrity prices; at the price of an ordinary dance record there is no excuse for its not being added to every record library. The Magic Flute aria, by the way, furnished the theme for Beethoven's splendid variations played by Casals and Cortot for Victor and released a few months ago. Both works are in that small class reserved exclusively for music whose artistic purity and perfection are matched only by the peculiarity of their direct and intimate appeal.

Brunskick 10221 (D10, 75c) **Arise, Shine, For Thy Light is Come** and **Thou Wilt Keep Him in Perfect Peace,** sung by **Marie Morrisey.**

An admirable voice handicapped by an inadequate accompaniment.

Brunswick 15152 (D10, 75c) **Abide With Me,** and **Where is My Boy Tonight?** sung by **John Charles Thomas.**

The accompaniments here are much superior and the recording equally fine. Thomas is in excellent voice and for these familiar selections his versions can hardly be surpassed.

Brunswick (Polish list) 60049 (D10, 75c) **St. Moniuszko: The Cossack,** and **Song of the Emblem-Bearer,** sung by **Adam Didur.**

The great Polish basso in two of his native songs. The recording does full justice to his tremendous voice. The accompaniment of The Cossack deserves special praise.

Victor (Polish list) 80697 (D10, 75c) **Little Krakowiak,** and **The Lark Sings.** sung by **Stanislaw Gruszcynski.**

Victor also provides two Polish songs for the month these sung by a tenor of the Warsaw Opera Company. The voice is far less impressive than Didur's, but the piano accompaniments are played with grace and effectiveness. The recording is good.

Columbia 7157-M (D12, $1.50) **Dell' Acqua: Villanelle,** and **Gounod: Berceuse,** sung by **Maria Kurenko.**

Miss Kurenko does her flute-paced gymnastics in the Villanelle with almost too obvious ease. Gounod's Sing, Smile, and Slumber is given somewhat greater warmth of feeling. The recording is good, but perhaps a trifle too searchingly clear: the mellowness of the Lazaro recordings would be better suited to Kurenko's voice. A commendable work rather than a startling one.

Columbia 156-M (D12, $1.50) **Tosca—Ella Verra,** and **Rigoletto—Pari siamo,** sung by **Cesare Formichi.**

If Kurenko does not startle, there can be no doubting Formichi's doing so. The magnificent spaciousness of his voice is too well-known to require further comment here, but I cannot refrain from an expression of the highest praise to the recording director (the disk was recorded abroad) who captured so successfully and so realistically all the breadth of Formichi's tonal amplitudes without ever approaching anything like distortion or unpleasant amplification. The accompaniments are excellent, the performances veritably arresting. A work that may be a little too strenuous to hear very often, but one that will demonstrate to the full the ability of the phonograph to attain opera house realism and impressiveness.

Columbia 7160-M (D12, $1.50) **Fanciulla Del West—Ch'ella mi creda,** and **Andrea Chenier—Improvviso,** sung by **Hipolito Lazaro.**

Yet another in the long series of Lazaro releases and one of the best. Columbia is to be congratulated on such uniformly meritous recording of well-known operatic arias, done in such competent fashion, and issued at non-celebrity prices.

Columbia 146-M (D10, 75c) **Brahms: Liebestreu,** and **Sappische Ode,** sung by **Elsa Alsen.**

A reasonably priced record and good performances. Elsa Alsen invariably pleases by virtue of her musicianly readings as well as by the fine tonal quality of her singing. Invariably she is unpretentiously capable; in these familiar lieder she is particularly worth hearing.

Columbia 1404-D (D10, 75c) **Negro Spirituals— I Been Buked and Scorned, Gwine-a Lay Down Mah Life for Mah Lawd,** and **Somebody's Knockin' at Your Door.**

Columbia 1360-D (D10, 75c) **Negro Spirituals—Gwine-a Lay My Burden, Little Wheel A-Turnin' In My Heart,** and **Keep A-Inchin' Erlong.** Sung by **Edna Thomas.**

I suppose Edna Thomas' spirituals cannot fairly be ranked with those of Paul Robeson, but they "certainly are good!" The recording is excellent and Miss Thomas' voice a delightful one to listen to, quite apart from her actual interpretations, which are nearly equally delightful in their simplicity and directness. There are none of the exaggerations toward the sort of popular "spiritual singing" which ruin so many performances of these wonderful songs. Those chosen here cover a wide variety of moods and all are equally worth hearing and owning.

Electra (D12) **Barber of Seville: Largo al factotum,** and **Otello: Credo,** sung by **Eusebio Consialdi;** piano accompaniment by **Rezella Goldstine.**

This is evidently a private release, made by the Marsh Laboratories for Mr. Consialdi, and obtainable from him, 400 Fine Arts Building, Chicago. The recording is not particularly good, making the competent piano accompaniment sound a bit tinny, but Concialdi does capably with both pieces. He possesses many of the conventional Italian mannerisms, but also a voice of well controlled power and sturdy yet smooth tonal qualities. Given orchestral accompaniments he might well make some recordings of considerable interest and desirability.

Victor 1330 (D10, $1.50) **Maori Slumber Song,** and **Waiata Maori,** sung by **Frances Alda.**

Polynesian sentimentality done so agreeably that one has no desire to examine it critically. Alda's voice has seldom sounded lovelier and the recording loses none of its smoothness. A disk that is sure to soothe and to be liked, at least by those who wish to be soothed.

Victor 3049 (D10, $2.00) **A la Luz de la Luna,** and **Los Romberos,** sung by **Tito Schipa** and **Emilio de Gogorza.**

Schipa and Gogorza together will prove irresistible to many music lovers and in truth the combination deserves an enthusiastic welcome. They are heard in characteristic Spanish songs, done with all the virile grace that one has come to expect from their solo records. The recording and accompaniments provide worthy settings. The disk is good throughout, but the beginning of A la Luz de la Luna is perhaps the high point.

Columbia 50067-D (D12, $150) **Love's Old Sweet Song,** and **Eileen Alannah,** sung by **Thomas Jackson.**

Imported recordings of a British tenor who knows his business and knows it thoroughly. By no means great works, his performances come close to being models of their kind, particularly in the careful avoidance of oversentimentality, and in the emphasis on straightforwardness.

Odeon 5144 (D12, $1.50) **Shubert: Der Tod und das Madchen,** and **Brahms: Ein Wanderer,** sung by **Karin Branzell.**

Mme. Branzell's records have been available before in a series of acoustical disks made sometime ago for Brunswick, but this is the first electrical recording of her glorious contralto to reach the Studio. And what a magnificent piece of recording it is! Surely even the possessor of a voice as lovely as Mme. Branzell's could ask no kindlier or more impressive representation than that given on this disk. The piano accompaniments deserve equal praise.

DRAMATIC RECITATION

Victor 6827 (D12, $2.00) **Shakespeare: Hamlet—Hamlet's Soliloquy** (Act II, Scene 2, "Now I am Alone"), and **Henry VI—Gloucester's Soliloquy** (Part III, Act III, Scene 2, by **John Barrymore.**

Dolores Del Rio is not alone to represent Hollywood in this month's Victor list. Barrymore, however, records an example of his stage rather than his cinema art, his Hamlet is widely famed and furnishes an apt soliloquy for his first phonographic representation. The recording is excellent and the brief musical preludes are not out of keeping; best of all, they stop promptly before Barrymore begins to speak. The performances are exceedingly intense and electrifying. Perhaps the Hamlet Solioquy will be thought a little too exaggerated, but the speech from Henry VI virtually silences criticism: its bitter restraint gives it an edge that cuts surely home to every listener. The Victor Company is to be congratulated on providing an authentic representation of the powers of one of the acknowledged leading figures of the American stage.

Band

Columbia 5080-1-M (2 D12s, $1.25 each) **Siegfried—Grand Fantasy,** played by the **Band of the Garde Republicaine.**

Two remarkable band records, convincing testimony to the fact that the word "band" is not always synonomous with "march." The name of the conductor is not given, nor that of the transcriber, but both deserve generous praise. The recording is excellent and the playing literally magnificent. A most welcome issue!

Columbia 1403-D (D10, 75c) **Washington Post,** and **El Capitan Marches** played by the **Columbia Band.**

The band spares no efforts, but try as it will, it simply cannot get the effect we demand of these marches, remembering Sousa's own readings. The recording is brilliant but course and shrill. O.C.O.

Popular Vocal and Instrumental

The vocal and instrumental lists for July are far less appetizing than the dance releases, and barring perhaps Dolores **Del Rio's** Ramona (**Victor** 4053—reviewed elsewhere in this issue) there is no disk truly outstanding. Zelma **O'Neal** with her heart-to-heart version of Can't Help Lovin' Dat Man **(Brunswick 3864)** gives undeniable pleasure, but her Varsity Drag on the reverse is less interesting for all its snappiness; an orchestral accompaniment would have given her better support. The other **Brunswick** headliner (3912), Dirty Hands and My Mammy sung by Al **Jolson** to Abe **Lyman's** accompaniment is mediocre at best. Among the many "smooth" song couplings, one by Chas. W. **Hamp** (the California Blue Boy) stands out; there is lots of pathos and meller-drammer, and a very moviefied pianny accompaniment, but Hamp has a fine rich baritone voice when he chooses to employ it legitimately (Back in Your Own Back Yard and Laugh Clown, **Okeh** 41046). Next in line come **Okeh** 41047 with Seger **Ellis** In Chloe and If I Can't Have You, smooth but not over-ripe singing to good

accompaniments, and **Victor** 21426, I'm Away from the World and Just Across the Street from Heaven, sung by Franklyn **Baur** to **Ohman and Arden's** double pianism. Ruth **Etting** hits her usual bulls-eye with I Must be Dreaming **(Columbia** 1395-D), but Bluebird Sing Me a Song on the other side is pretty slushy. For real novelty, **Columbia** provides a couple of disks well off the beaten roads: 15256-D, Gov. Al Smith for President, where in the **Carolina Night Hawks** assert that they will soon be able to make corn licker when Al gets in; there is also tremendous fiddling, and on the reverse an old fashioned version of Sidewalks of New York, sung by Al **Craver** to harmonica, fiddle, and guitar accompaniment; and 1380-D, Roy Evans in some Weary Yodelin' Blues which strain alike the heartstrings and the vocal cords.

The remaining leaders include Andy **Sennella's** saxophone solos on **Columbia** 1414-D, a sotto voce Nola, Jack and Jill, and a more sentimental Eileen, both to Jack Shilkret's accompaniment; **Victor** 21396, Jack **Shilkret** alone in two very placid (and in fact very dull) piano jazz solos; **Okeh** 8575, Lonnie **Johnson's** Blues in G and Away Down in the Alley Blues, guitar solos splendidly recorded; **Vocalion** 1177, Rosa **Henderson** in fine blues (Get it Fixed and Poplar Bluff Blues); and **Vocalion** 15688, one of the looked for song versions of The Man I love, done in mannish fashion by Bessie **Brown,** better than Sophie **Tucker's** record, but not as good as Marion **Harris's.** Special honorary mention goes to Edd **Rice** for the **Vocalion** disk whereon he sings (with an incredible Western twang) the terribly sad ballads of The Fate of Edward Hickman and the Breaking of the St. Francis Dam both of which I can heartily recommend to all earnest students of contemporary American folk lore.

Victor releases as yet unmentioned include the **Revelers'** Mammy is Gone and Dream River on 21448; Johnny **Marvin** on 21435, 21427, and 21376; Frank **Crumit** singing the Song of the Prune and Down in de Cane Break on 21430; Gene **Austin** on 21374 (In My Bouquet of Memories and Without You, Sweetheart); **Lawley, Miller and Farrell** on 21390; **Yates and Lawley** on 21394; the **National Cavaliers** in summer moonlight specials on 21399; Mark **Andrews** in hymns for the organ on 21395; and Jimmie **Rodgers** on 21245 singing his celebrated In the Jailhouse Now, released earlier in the Southern Series and now given domestic distribution, so popular has the "Singing Brakeman" recently become. In the Southern series is a Carl T. **Sprague** re-recording of the Cowman's Prayer and the Cowboy (21402), western songs by their most noted interpreter.

For **Brunswick** there are Freddie **Rose** waxing sentimental on 3898; Harry **Richman** singing Laugh Clown and I Just Roll Along on 3889; Vaughn **de Leath** on 2893; Lee **Sims** playing Indian Love Call and Deep in My Heart Dear on 3799; **Sweet William and Bad Bill** narrating their Chicago experiences on 3902; Nick **Lucas** still crooning on 3925; Scrappy **Lambert** on 3926; Dr. Humphrey **Bates** and his **Possum Hunters** Goin' Up Town asking How Many Biscuits Can You Eat (232); Frank **Munn** in Irish airs on 3711; the **Kanawha Singers** in spirituals on 3801; Robert **Chisholm's** The Whip coupled with **Munn's** Dawn on 3869; Bessie **Brown** in Smile and Blue Ridge (3922); Maury **Pearson** in sacred selections (233); and Fanny Mae **Goosby** solo on 7030 and with Peter **Harris** on 7029,—Dirty Moaner Blues, etc., extremely shrill and quite uninteresting.

Columbia: 1362-D contains sacred services **by Ford and Glenn;** 1382-D is by the **Goodrich Silvertown Male** Quartet; 1386-D, vocals by Milton **Watson;** 1385-D, ditto by Charles **Kaley;** 15254-D, ditto by **Darby and Tarlton;** 14315-D, Shake It Down and Where Have All the Black Men Gone?, staccato blues by Lillian **Glinn** (with fine accompaniments); 14316-D Mississippi Low-Levee Blues and Goin' Up the Country sung and guitarred by **Barbecue Bob;** 14318-D, blues by Will **Day;** 14319-D, better blues by Clara **Smith;** 14317-D, 15257-D, and 15255-D, various gospel selections by Rev. Burnett, **Smith's Sacred Singers,** et al.; 15258-D, Parts 3 and 4 of the Corn Licker Still in Georgia; 1397-D, Little Jack **Little;** 1392-D, the whispering pyanist; 1407-D, vocals by Oscar **Grogan;** 1400-D, ditto by James **Melton;** 15261-D, 14320-D, and 14322-D, miscellaneous southern selections by Riley **Puckett,** Peg Leg **Howell,** and Clint **Jones.**

Okeh: popular vocals by Madeline **Beatty** (41034), Noel **Taylor** (41040), **Los Angeles Biltmore Hotel Trio** (41043), **Mann and Ryan** (41033). Blues by Texas **Alexander** (8578) and Mooch **Richardson** (8576); sacred services by **Elder Richard Bryant's Sanctified Singers** (8579) and Rev. **Blakey** (8580); and Hawaiian music by **Kalama's Quartet** (41048 and 41041).

Dance Records

July brings us more worthy candidates for the jazzical Hall of Fame than any single month in the last year and a quarter. I find eight truly first class dance disks, records of originality and distinction, and of those eight no less than six bear the **Victor** label. Profound salaams are in order. I hesitate to assign a definite ranking to the leaders, so various and so contrasted are their characteristics, but there can be no possibility of error in leading off with Duke **Ellington's** first **Victor** Race Series release (21284), coupling a furious Washington Wabble and a Harlem River Quiver of sinewey construction and abundant pace and momentum. Both feature some pianny playing "as is", as well as all the throaty sonority and symphonic ingenuity which have made Ellington the most significant—if not the best known—figure in hot jazz. Another Negro orchestra, **Morris' Hot Babies,** assisted by Fat **Waller** at the organ, turns in a masterpiece entitled Geechee Stomp, also in the **Victor** Race Series (21358) and with more tremendous pianism; on the other side **Waller,** solo, plays The Digah's Stomp to pleasant effect. Third in the race records is 21345, a primitive and powerful African Hunch from **Jones' Jazz Wizards and Jungle** Blues from **Jelly Roll Morton's Red Hot Peppers**—tom-tom and back-to-the-forest primeval stuff. But the white orchestras are equally good, albeit in different ways, and in evidence I offer Hallucinations by the **Coon Sanders** organization (Victor 21397), a piece with genuine breadth and sonority, neat use of contrary motion, a fine piano solo, and a tune with an honest and irresistible lilt, all quite worthy of the same band's fascinating Slue Foot of recent pleasant memory. On the other side **Red and Miff's Stompers** contribute a vigorous Slippin' Around, starring the sturdy tromboning of Miff **Mole.** The **All Stars** develop modernistic talents indicated in last month's I Must Be Dreaming in their current disk **Victor** (21423) of Oh Baby and Add a Little Wiggle. The beginning of the former is a masterpiece in miniature; as the disk goes on the playing is more conventional, but the seductive tune is one that will "get" you if anything can. Last in the **Victor** group I tap 21403, Hershal **Brown's Washboard Band** in the best coupling of breakdowns yet to greet my ears: Nobody Loves Me and Down Yonder, insanely vigorous fiddling and washboarding which also possesses the rare virtue of being tonally as praiseworthy as it is dynamically.

One of the two others in the first rank are **Trumbauer's** Jubilee on **Okeh** 41044 with an inspired hymn-like "motto", snatches of superb piannying, and an ending of sheer genius. Trumbauer can be smooth as well as strident and Jubilee should score a real success. Larry **Abbott's** I'm More than Satisfied the coupling, contains a lot of fiddle and guitar work that is fairly interesting. The last is Red **Nichols** and his **Pennies** in Avalon and Nobody's Sweetheart **(Brunswick** 3854), the first piece with a celesta solo by Arthur **Schutt** that smacks singularly of otherworldliness, and the latter of a complicated texture that is good, but still hardly comparable with the masterwork produced by this band in its prime.

Honorable mention **Okeh** 41051, T'Aint't So Honey T'Ain't So, and I Must Be Dreaming played by **Venuti** and his **New Yorkers,** who according to the evidence of my ears are very much the same as the **All Stars;** there is brief but characteristic **Venuti** solo near the end of T'Ain't So. **Okeh** 41037, If I Can't Have You and Back in Your Own Backyard, played by Gus **Arnheim's** Orchestra, an organization which is new to me, but whose robust and sonorous playing is a delight to hear. **Okeh** 41030, Thou Swell and Somebody Stole My Gal, by **Biederbecke** and his **Gang,** explosive versions with some brilliant harmonic progressions and a neat piano solo. **Columbia** 1390-D, Lady of Havana and Voice of the Southland, by Thelma **Terry** and her **Play Boys,** (clever percussive and rhythmic effects). **Columbia** 1398-D, What's the Reason? and Really and Truly

by the **Knickerbockers** (a fine accordion solo). **Victor** 21400, Virginia Lee by **Blue Steele** and his Orchestra, a smooth companion to his well remembered Betty Jean. **Brunswick** 3927, My Angel by Vincent **Lopez; Brunswick** 3911, Driftwood Sing Me a Song by Abe **Lyman's** California Orchestra (with more good pianism); **Brunswick** 3935, Dance of the Blue Danube and Blue Idol, by the **Anglo-Persians; Columbia** 1378-D, Imagination and Crazy Rhythm in lusty readings by Harry **Reser's Syncopators;** and **Columbia** 1412-D, Dixie Dawn and I'm Riding to Glory by the **Ipana Troubadours.**

Among the remaining **Victors,** 21393 contains fairs tangos by the **International Novelty Orchestra;** 21398, 21389, 21388, 21431, and 21438 all represent Paul **Whiteman,** none to real advantage; 21432 couples two good dance nocturnes **Waring's** In the Evening and **Shilkret's** Get Out and Get Under the Moon (the latter not up to **Whiteman's Columbia** version—reviewed elsewhere); **Kahn** in fair versions of Imagination and Crazy Rhythm on 21368; Horace **Heidt** on 21310; the **Hilo** Orchestra on 21424; Waring's **Pennsylvanians** coupled with the **Goodrich Silvertowners** on 21439; and **Shilkret's** and **Kahn's** Orchestras on opposite sides of 21425. A separate sentence goes to Ben **Pollack,** whom I almost overlooked, for Singapore Sorrows and Sweet Sue on 21437; the latter piece has a superb hesitation effect.

Many of the Brunswicks as yet unmentioned are of noteworthy excellence. Almost invariably the Brunswick dance disks maintain a higher average in merit than those of any other company, and while I have featured only a few of special attractions, the others with but very few exceptions are examples of the best type of modern dance music. Ben **Bernie's** Imagination on 3913 is the best version of the three issued this month; his Crazy Rhythm on the reverse is just a shade below **Reser's Columbia** reading. Joe **Rines** plays smooth compact versions of There's Something About a Rose and Just a Little Way from Home (3921); Bernie **Cummins** does well with Sugar Babe and My Pet (3916); Joe **Green** provides his unique brand of bland marimbafied waltzes on 3896; Arnold **Johnson** plays lively versions of Get Your Man and What's the Reason on 3914, and Happy Go Lucky Lane and Together on 3895; Charlie **Straight** has a fine, bright, perky reading of Sweet Sue on 3900; and Herb **Wiedoeft** does well with Sad Moments and Night Time on 3813. For the rest there are the **Six Jumping Jacks** in Bremen pieces (3923); the **Brunswick Hour** Orchestra in Ramona and Ah Sweet Mystery of Life waltzes (3919); William **Wirges** in Laugh Clown and Afraid of You (3910); Frank **Black** with Heartaches and Dreams on 3892; and Jack **Denny** Whispering Sweet and Low on 3896. Special attention should be called to a twelve-inch disk from Vincent **Lopez** of the St. Louis Blues and The Birth of the Blues (20065) in good straightforward, unsensational performances.

First among the remaining **Columbias** are: You're Wonderful and Speaking of Love by Paul **Ash** (1394-D); Danger and Here Comes My Sugar by **Tracy Brown's** Orchestra (1405-D); Indian Cradle Song and Will You Be Sorry? by Ben **Selvin** (1399-D); and My Blue Ridge Mountain Home by Charles **Kaley's** Orchestra and Ready for the River by Emerson Gill (1408-D), all of which are good. The rest include Ted **Lewis's** rather colorless Oh Baby and Start the Band (1391-D); Guy **Lombardo's** Waitin' for Katy and I Can't Do Without You (1395-D); Emerson **Gill** again on 1396-D; the **California Ramblers** on 1411-D; South Sea stuff on 1406-D and 1413-D; Leo **Reisman's** Ah Sweet Mystery coupled with Eddie **Thomas's** Moonlight on the Danube (1377-D); Gerald **Marks** and Max **Fisher** providing opposite sides of 1376-D; Fred **Rich** in hits from "Present Arms!" on 1389-D; and finally Clarence **Williams** and his **Jazz Kings** in Any Time and Sweet Emmalina on 14314-D.

Okeh: Trumbauer has an interesting Borneo coupled with a more commonplace My Pet on 41039; Billy **Hays** does smooth versions of Get Out and Get Under the Moon and I'd Rather Cry Over You (41038); Walter **Krausgill** has a nice Sarita and Dream Hours on 41049; the **Dorsey Brothers** provide sturdy versions of Indian Cradle Song and My Melancholy Baby on 41032; Sam **Lanin** is heard on 41031, the **Royal Music Makers** on 41042, Clarence **Williams** on 8572, and the **Okeh** Melodians on 41045. I miss Miff **Mole,** Ed **Lang** (solo), and Louis **Armstrong** this month!

Rufus

Foreign Records

Inasmuch as the Foreign Reviews were omitted from the last issue of this magazine, those below include the leading works in both the June and July release lists.

German. First on the German lists are two excellent zither recordings: **Victor** 80714, by F. E. **Burgstaller,** and **Odeon** 10489, by G. **Freundorfer,** accompanied on the piano by E. **Boecker.** Mr. Burgstaller will be remembered for his releases in the old Polydor catalogue; here he plays Du alter Stefansturm and Verlassen bin ich with the deft technique and good taste which have made him renowned as a master of an all too neglected instrument. Freundorfer's record is most remarkable as a sheer feat of recording. Less interesting from a purely musical point of view, it is overwhelming technically. Another feature in the cap of the Okeh recording engineer. On **Odeon** 85178 (12 inch) Willy **Fassbaender** sings competent versions of Lowe's (Die Uhr and Schubert's Am Meer, and on 85179 the Musikkorps der Kommandantur Berlin play vigorous marches. The Bremen fliers are celebrated on **Columbia** 55117-F by **Mullers** Militarkapelle, and on **Victor** 68995 by the **Manhattan** Quartet and the **Victor** Militarkapelle; the latter disk should be particularly popular. The two remaining German records of special distinction are **Brunswick** 73018, two steps by the **Kapalka Schwaben-Kapelle** (excellently recorded), and **Victor** 80699, a Dance of the Dervishes by Ferdy **Kaufmann's** Orchestra.

Armenian. **Columbia** issues two disks by Garabet **Merjanian,** tenor heard in popular songs on 71002-F and in folk songs on 71003-F.

Bohemian. Victor issues a ten inch disk of the Bartered Bride Overture by the **Germania Oper Orchester,** reviewed else in this issue.

Finish. The leading disk in this group is **Victor** 80711, Suomen Laulu, Tuoll' On Mun Kultani, and Wainolan Lapset, organ solos by Lawrence J. **Munson.**

French-Canadian. Columbia 34151-2-F, songs by Odilon **Rochon,** Joseph **Audet,** and Eugene **Daignault. Victor** 80616-21, songs by **Gauthier, Beachemin, Pellerin,** etc., and a violin coupling by Joseph **Allard.** The **Brunswick** list of eight releases is led by 52015, Quand Grand Pere Avait Vingt Ans sung by Alba **Lariviere,** soprano, and O Ma Bien Aimee, by **Lariviere** and Emil **Gour.**

Greek. **Victor** 68991 is a two-part comedy sketch, and **Columbia** 56103-F couples folk songs by Marika **Papagika,** soprano.

Hebrew-Yiddish. The two leading disks are **Brunswick** 67080 and 75004, the former by Isa **Kremer** (Lomir Beide a Liebe Spielen and Nein Mame), and the latter a two-part monologue by Maurice **Schwartz** (A Chazen a Shiker).

International. There are a number of very fine releases from all the companies in this group; most of them are reviewed elsewhere under "Light Orchestral." Special mention should go to **Columbia** 12080-F, a fine Dolores Waltz by D. **Grupp's** Orchestra; **Brunswick** 77006, the Fantasy on Song of India and Lubomirski's Dance Oriental by Peter **Biljo** Balalaika Orchestra; **Odeon** 3225, Strauss Waltzes by **Dajos Bela** and his Orchestra; and **Victor** 35919, waltzes by the **International Concert** and **Novelty Orchestras.**

Italian. The **Brunswick** leaders are 58092, Morte di Margherita (from Mephistopheles) and Norma Overture by the **Brunswick Acordion Orchestra;** and 58054 and 58089, song couplings by Gilda **Mignonette. Columbia** 14370-F couples two patriotic marches by the **Banda Italiana Columbia; Odeon** 9386 couples a waltz and one step by the **Orchestra Italiana Okeh;** and **Odeon** 9385 contains songs by Aurelio **Gabre,** tenor. **Volpi's** fine disk from the **Victor** list was reviewed last month; the other featured release, Espana Waltz by the **Banda Rossi** is disappointing.

Lithuanian. Odeon 26063 by the **Kauno** Orkestra; **Odeon** 88001 by Juozas **Babravicius; Victor** 80637 by Joseph **Vaickus;** and **Victor** 80572 by the **Mahanojaus Lietuviska Orkestra,** are the leaders.

Polish. Two releases by Adam **Didur** of the Metropolitan Opera Company lead the Polish lists: **Brunswick** 60049 (St. Moniuszko: Piesn Chorazego, and Kozak), and 60048 (Song of the Flea and Tosti: O My Angel). The most important **Victor** disk is that of **Gruszczynski,** reviewed elsewhere under "Vocal." **Odeon** 11372 by the **Orkiestra Wiejska,** and **Columbia** 18259-F, mountaineer songs by A. **Bednarczyk,** also deserve mention.

the **Orchestra Ardeleneasca**, Z. **Theodorescu,** and Ioan **Corascu** respectively.

Russian. First mention goes to **Brunswick** 59052, **Vertovski's** Fishermen's Chorus, and the Red Sarafan sung by the **Kievsky Kvartet; Columbia** 20142-F, folk songs by Dora **Bowshover,** soprano; **Odeon** 15079, a two-part Wedding Sketch by the S. **Shkimba** Company; and **Victor** 80622, by the **Don Vocal Quartet,** (reviewed last month under "Choral").

Spanish-Mexican. There are long lists from all four companies among which the most noteworthy are: **Brunswick** 40331 by the **Orquesta Marimba de Luis Medrano; Brunswick** 40338, coupling Alma de Lis by **Los Castillians** and Cadiz by the **Banda Municipal;** Odeon 16587, Calles and Socialistas Marches by the **Banda Mexicana Odeon; Victor** 4040, the Nina **Koshetz** disk reviewed elsewhere in this issue; and **Victor** 80723, Animo y Lucha by the **Banda Internacional** and Reina del Carnaval by the **Orquestra Internacional.**

Scandinavian. Columbia 22071-F by Franzen och **Holt; Odeon** 19237 by Eddy **Jahrl's** Kvintett; and **Victor** 80675, hymns sung by Joseph **Lyce,** baritone.

Ukrainian. Brunswick 59030, Ukrainian Hopak and Merry-go-round played by the **Kornienko Ukrainska Orchestra; Odeon** 15565, songs by S. **Bodnarchuk;** and **Victor** 68972-3, sketches by the **Galician Troup.** —S. F.

Too Late For Classification

THE ENGLISH SINGERS

Roycroft Records Nos. 151-162 (12 D10s) **"Request Concert Program"** of Twenty-Four Songs, **sung by the English Singers.**

151. **Sing We and Chant It** (Ballet) by **Thomas Morley,** and **The Turtle Dove** (Folk Song) Arranged by **Vaughn Williams.**

152. **In Going to My Naked Bed** (Madrigal) by **Richard Edwards,** and **Just as the Tide Was Flowing** (Folk Song) Arr. **Vaughn Williams.**

153. **The Silver Swan** (Madrigal) by **Orlando Gibbons,** and **The Three Fairies** (Trio) by **Henry Purcell.**

154. **Now is the Month of Maying** (Ballet) by **Morley,** and **Brigg Fair** (Folk Song) Arr. **Percy Grainger.**

155. **Since First I Saw Your Face** (Ayre) by **Thomas Ford,** and **Wassail Song** (Carol) Arr. **Vaughn Williams.**

156. **All Creatures Now Are Merry-Minded** (Madrigal) by **John Bennet, and Down in Yon Forest** (Folk Song) Arr. **Vaughn Williams.**

157. **Corpus Christi** (Carol) **Peter Warlock,** and **The Holly** and **The Ivy** (Carol) **Rutland Boughton.**

158. **Hark All Ye Lovely Saints** (Ballet) by **Thomas Weelkes,** and **We've Been Awhile A-Wandering** (Carol) Arr. **Vaughn Williams.**

159. **Sumer is Icumen In** (Round) by **John of Fornsete,** and **A Farmer's Son** (Folk Song) Arr. **Vaughn Williams.**

160. **Though Amaryllis Dance** (Madrigal) by **William Byrd,** and **Ca' The Yowes** (Folk Song) Arr. **Vaughn Williams.**

161. **O Christ Who Art the Light** (Evening Hymn) by **Byrd,** and **Hosanna to the Son of David** (Motet) by **Weelkes.**

162. **The Dark-Eyed Sailor,** and **It's Of a Lawyer** (Folk Songs) Arr. **Vaughn Williams.**

(These Roycroft records are sold, in sets only presumably, by the **Wm. H. Wise Co.,** of 50 West 47th Street, New York City; the cash price is eighteen dollars for the twelve records; instalment arrangements may be made.)

In the fall of 1925 Mrs. Elizabeth Coolidge made possible the first American appearances (Washington, D. C., and later Cambridge, Mass., and other cities) of a group of six artists known as The English Singers, who sit informally around a table, ignore the customary concert hall atmosphere of glacial and stiff-necked decorum, and bring to their hearers a musical experience of unparalleled pleasure. Before coming to America their fame was already firmly established in England, but except for a few of their acoustical releases by H. M. V. which had been imported by record connoisseurs, there was nothing to prepare the American musical public for the treat in store for it. It is no small tribute to our artistic intelligence that this organization "caught on" at once and by virtue of its own merits, unaided by any enticing ballyhooing on the part of Anglo-maniacs. Public and critics responded to the English Singers with an unrestrained and yet discriminative enthusiasm, and the country-wide tours of recent seasons have added steadly to the unobstructed course of their accumulative success.

Samuel Chotzinoff of the New York World expressed a general opinion when he wrote after one of their concerts, "It is hardly possible to describe the art of these amazing visitors—their uncannily perfect ensemble, the beauty and variety of their nuances, their incredibly true intonation, their pathos, their intelligence and their humor. Their art is a recreation which is almost creation, and they provided for those who were fortunate to attend their concert yesterday, an afternoon of true civilized pleasure." Such praise needs no futher amplification, and it is sufficient to say that their records no less than their concerts are deserving of such a tribute.

The English Singers recorded originally for H. M. V., but of their long list of works, only the three electrical disks are retained in the 1928 catalogue. The Roycrofters now claim them as exclusive artists, but make no announcement regarding possible future releases. Apparently the disks are not to be sold separately. At any rate, whether this is the Roycrofters' record debut, and whether these disks stand alone or are to be the first of a series, Elbert Hubbard's society has done a most creditable piece of work, of which they well may be proud. The recording is electrical and leaves nothing to be desired in the way of perfect clarity and tonal purity. Perhaps an ensemble of six singers sets no great problem for a recording director, but the almost incredible rhythmical complexities of some of the songs and the delicacy of the singers' nuances might very easily suffer in transferrence to the disks. Actually, the merits of their performance is enhanced, for they are captured in a way that would be impossible in a large concert hall. There is a grateful freedom from surface noise, and the only mechanical fault that can be observed is the slightly imperfect centration of one or two of the disks sent to the Studio for review, resulting in a perceptible pitch waver in the long-held chords at the very end of a few songs.

Of the music itself, it is difficult to speak. The choice of selections represents truly England's golden musical heritage, the product of both individual genius and the folk spirit. Modern music as we know it had its beginnings in England; Sumer Is Icumen In is the oldest musical manuscript in the world which has both words and notes together, the first piece of music with a key sign, and a work of part-writing over two centuries ahead of its time (it was composed around 1226.) With the exception of Edwards (1523-1556) and Henry Purcell (1659-1659), the other composers are of the incomparable Elizabethan period, whose musical geniuses, Byrd, Morley, Weelkes, Wilbye, Gibbons, Bennet, Dowland, and Ford, are worthy to be ranked with the contemporary masters of the other arts. Folk song is equally represented on these records, for the most part in the arrangement of Vaughn Williams.

There is not space for a detailed study of the individual pieces, nor is it necessary. Ample material can be found in the excellent word book accompanying the records, and in the various works by Dr. E. H. Fellowes and others on the English madrigals and their composers. In the present set, first place might be given to The Silver Swan, In Going to My Naked Bed, Hark All Ye Lovely Saints, Though Amaryllis Dance, and Since First I Saw Your Face. Of the folk songs, We've Been Awhile A-Wandering, Down in Yon Forest, and the Wassail Song make perhaps the most immediate appeal. Less interesting are Grainger's rather heavy arrangement of the tune employed with infinitely greater effect in Delius' Brigg Fair, and the Warlock and Boughton carols, although Corpus Christi boasts truly magnificent words. If I were to pick a single record from the rest, it would be the one coupling the quaint We've Been a While A-Wandering and Weelkes' Hark All Ye Lovely Saints, the latter a most arresting piece of artistic virtuosity, singularly modern in character.

One of the finest features of the set is Cuthbert Kelly's reading of the words of several of the songs, and particularly of The Silver Swan and In Going to My Naked Bed, a "civilized pleasure," as Chotzinoff has it, that alone would make these disks essential to the library of every person of sensibilities and powers of appreciation. I dare not venture on further praise, which might be taken for mere hyperbole until the records themselves were heard. These works are to be numbered among the choicest gold of our musical treasury; a pauper is he who does not know them!

CONTENTS FOR JULY

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